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Fabulous darling! *Varsity* goes cross-dressing for this year's launch of 'Denim'



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Put the kettle on: Professor Sherman on policing in Britain

Penetrating questions: *Varsity's* sex survey results

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VARSlTY

Friday 4th November 2011

The Independent Student Newspaper since 1947

Issue No 746 | varsity.co.uk

This is degrading



- Tutors given no formal welfare training
- Degraded students thrown off college grounds
- University described as behaving "disgracefully"

LEADING ARTICLE

Degrading in Cambridge is a process that lives up to its name.

This is not a frivolous or trivial remark; nor is it an attempt to falsely dramatise the situation. Because, for many, degrading is just that: fundamentally humiliating. This is a situation that is compounded by a systematically unsympathetic process.

Varsity has heard the testimonials of numerous students who have gone through this process. They do not make comfortable reading (see page 4): the paper has heard of a student thrown off college grounds

for returning to attend a friend's 21st birthday, another told by their college to fabricate medical records.

According to the Cambridge campaign, 'Degrading is Degrading', which is seeking to raise awareness of and change university policy towards degrading, some students have been forced to sit an exam (or asked to and have it cancelled a day or two in advance) to prove that they are academically and psychologically capable of returning.

Examples like these are shocking and testify to the fact that this university has, for too long, treated degrading as a second-order welfare issue.

That the process of degrading has become synonymous with feelings

0.38%

The official percentage of students who did not continue after their first year in 2009/10

1.5%

Actual percentage of students who degraded in 2009/10. Official figures only take into consideration students who leave permanently

of marginalisation should be a cause for concern; that many of those interviewed by the campaign and *Varsity* stated that they felt like inconveniences to the university is a disgrace.

From today a petition composed by the 'Degrading is Degrading' campaign will be available on the Disabled Students Campaign website, and a link will be placed on the *Varsity* website.

Varsity urges every student to sign this petition. We consider this a pressing issue and one over which we have the ability to effect real change.

While the campaign itself

News p3

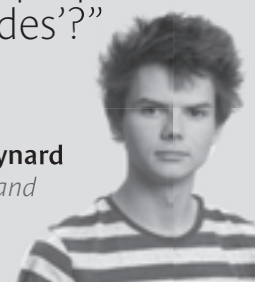
Pack your bags. Sightseers could be banned from our historic town centre.



Reviews p28

"To take a phrase from the play, is it 'sex or rocket-propelled grenades'?"

Fred Maynard
on *Cruel and Tender*



Sport p36

Chukkas away! *Varsity* speaks to the University Polo Captain Jamie Hepburn



Varsity

Established in 1947
Issue No 746

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Got a ticket to ride?

Rejoice! At last, sense has prevailed: Cambridge is to ban tourists.

It is not that *Varsity* is deaf to the reem of predictable complaints that will accompany this proposal: what about the income and interest these tourists generate for the local economy? Rather,

it is that *Varsity* has a genuine sympathy for the average Cambridge resident, student, and – most importantly of all – cyclist. Imagine the perils involved in negotiating a herd of photo-snapping tourists as you pedal furiously to a supervision? Actually, no imagination required: most of us have been there.

In reality, of course, these proposals are unlikely to mean that the Cambridge tourist will become a hunted animal. Facetiousness aside, the proposal of a tax on city access to fund its upkeep is a certifiably good thing. Cambridge is a world-leading tourist attraction; it needs protection as well as appreciation.

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Letters, Emails & Comments

IVY LEAGUE BLUES

Dear Sirs,
I am writing in reference to the article ‘Why A Blue Doesn’t Matter’ by Ciaran McAuley. The article states that I along with my brother Tyler Winklevoss applied to Cambridge University in 2010. This is in fact false. We have never applied to Cambridge University.

Moreover, the author’s conjecture as to our motives for studying at Oxbridge is entirely baseless. The author writes “in stark contrast to the American Ivy League universities, who offer enormous scholarships for talented sportsmen”.

This is also false. The Ivy League explicitly prohibits athletic scholarships. This is information that can be determined by the simplest of Google searches.

Cameron Winklevoss, United States

Varsity wishes to apologise to Cameron and Tyler Winklevoss for the factual inaccuracies made in the article ‘Why A Blue Doesn’t Matter’ (October 14th)

CAM-BOOZERS

Dear Sirs,
Your recent article on the local origins of excessive alcohol consumption (‘Binge-drinking started in Oxbridge’) perplexed me.

Are we to assume from these findings that those lascivious young lasses who frequent ‘clubs’ in Newcastle and the like are the direct descendants of the respectable (though occasionally squiffy) chaps of Oxford and Cambridge?

I enjoy the occasional tippie myself, but perhaps we would do best to analyse the cultural attitudes to excessive drinking first, before so boldly proclaiming on its origins.

Henry Esmane-Twig, Cambridge

BINNING CAMPAIGNS

Dear Sirs,
Your recent coverage of the ‘Bin Veolia’ campaign (‘Cambridge Bin Veolia’) has raised a crucial issue: the inefficacy of such campaigns. One wonders why these “activists” do not turn their attention to more appropriate issues.

If they are so concerned with human rights abuses, turn to China and Tibet; to Uganda; to North Korea; to the Sudan.

Anonymous, via e-mail.

DIGITAL DIGEST

VARSITV

Cindies Stories episode 3 – A Night to Remember

“My pulling techniques are varied and surprising. Keep your eyes peeled: I might pull you.” Expect modesty and sobriety aplenty from the third installment of Cindies Stories.

VARSITY BLUES

Racing returns

Having spoken out in favour of banning the whip in racing, Chris Humpleby despairs at the state of recent debate on the matter. More nuance, less uninformed barracking, please.

COMMENT BLOGS

Angry young (wo)man

Laura McDonald explains why current academics need to be careful to broaden our understanding of our past, not lead us to develop a blinkered view of ‘our own communities’

VERIFIED

NOT-SCI: Sleep on it

It’s getting late. You’ve got a 9am lecture tomorrow, that supervision essay still needs finishing and you promised to stop by the bar for last orders. We all hear that we need those 8 hours of shut-eye, but how true is that?

VARSITV

Space Invaders – Charlie’s Room

Linda Du invades her first room of term – at St. John’s. Contents include a Pride and Prejudice replica book and a Royal wedding commemorative plate – pretty much everything else in seems to be broken though...

Varsity has been Cambridge’s independent student newspaper since 1947 and distributes 10,000 free copies to every Cambridge college, to ARU and around Cambridge each week.

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Time to pack your bags, tourists

Rosie Sargeant
NEWS CORRESPONDENT

Parts of central Cambridge could become tourist-free zones, if measures proposed by the city Mayor go ahead.

Complaints of overcrowding and damage to the historic city centre by local residents prompted Councillor John Hipkin to suggest banning tourists from certain areas and imposing an entry fee to visit attractions such as colleges and museums – measures which he

King's Parade is one of the notorious hot-spots for tourists, who could soon be banned



believes will render Cambridge a “high calibre, long-stay heritage and culture city”.

Under Hipkin's long-term plans tourists would require a Cambridge Pass in order to access historic parts of the city and could have to pay a tax, which would help to pay for the upkeep of the city.

“Without strong policies to stabilise or reduce tourist numbers, the

character of the city and its amenities will continue to deteriorate,” Hipkin claims. “We need a new vision of Cambridge as a tourist destination and all those who care for the city must unite to ensure that it is realised.”

Neil McGovern, the city council's tourism chief, feels Visit Cambridge's focus on “value, not volume” tourism could be responsible for the overcrowding, as four million annual visitors render areas such as King's Parade, Quayside and Market Square “off-limits” to residents.

Hipkin also argued that “casual short-stay tourism should be discouraged” by restricting the number of budget hotels, inflicting a “tourist tax” on hotel bills to subsidise public services, and placing “rigorous restrictions” on punting and punt touts.

How would this affect students? There is the prospect of fewer tourists obstructing cycle paths. “On countless occasions I've almost collided with tourists stepping off the pavement without paying attention,” says second year historian Lydia Baughen. “Cycling through town takes ages – I'm always having to slow down for someone walking in the road.”

Students also seem frustrated with the persistent sales efforts of



A familiar sight: crowds of tourists blocking roads in Cambridge centre could soon be stopped under proposals

punt guides. MML student Lorna Douthwaite told Varsity: “Every time I walk past Market Square I get approached. You'd think by now they'd have realised that 99% of students aren't interested, and yet they never give up.”

Nevertheless, not all students are convinced that the measures would be

effective. “Most tourists have made a special effort to visit Cambridge, so they'd still come even if they had to pay,” claims Alison Davies, a student at Churchill College. “Many colleges already charge entry fees which support their upkeep, so a similar scheme could help restore the city centre.”

On the other hand, fewer tourists could impact the city's economy. “It's true that Market Square is crowded, but a lot of the people buying goods there are tourists themselves.

The council ought to embrace the city's appeal and think of better ways to manage tourists rather than drive them away.”

Deutsche Bank

Agile
minds
aren't
all
the
same

DB Inside & Out

At Deutsche Bank we are committed to recruiting talented, highly qualified and diverse graduates. Our diverse culture is an essential part of the way we do business. By embracing people's differences we are stronger, more adaptable and better placed to deliver for our clients. This is what defines our place in the world. This is what gives us a shared sense of purpose.

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Passion to Perform



“I got the impression that I was an inconvenience”

continued from front page...

makes a series of demands, which include the desire that the University amend their rules surrounding degrading, to produce “a fairer, less degrading system giving students needing to intermit the respect they deserve.”

Varsity pledges support for these demands. We believe that it should

promptly follow that a student representative is appointed to the Applications Committee, making sure the student body is represented in degrading proceedings.

Moreover, the process itself must be demystified. The University should put an end to the vast discrepancies of support offered between colleges.

Finally we believe that the fellows who are appointed to pastoral position

should receive the appropriate training, so that the testimonies provided below are not repeated.

The campaign supported by Morgan Wild, CUSU Education Officer.

“We strongly welcome the Degrading is Degrading Campaign: the University’s treatment of students who are forced to spend time out of their studies is anachronistic and hopelessly out of step with the rest of

the country,” he said.

“Forcing the vast majority of degraded students to reside outside of Cambridge (whether they would like to or not) is an illegitimate abuse of the University’s power and it is a policy that we are particularly keen to change.

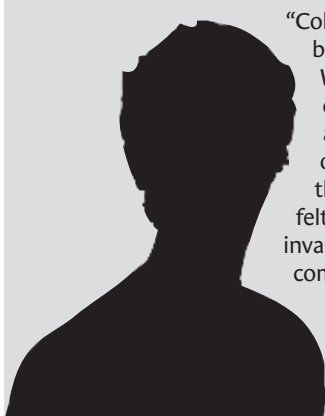
“However, the whole system of degrading requires what the University has never attempted:

ripping up the current rule book and devising a new, fairer system from scratch.”

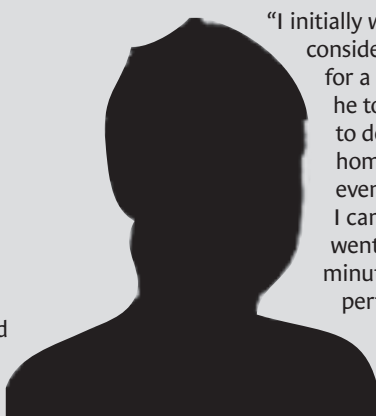
If you’re experiencing any issues with degrading, you can get in touch with the students’ union Student Advice Service

FOR A COMMENT ON ‘DEGRADING IS DEGRADING’ FROM ONE OF THE CAMPAIGNERS, GO TO VARSITY.CO.UK

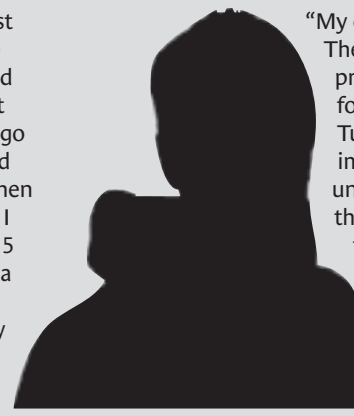
TOLD TO ‘FIND A JOB’, CALLED ‘A NUTTER’, FEELING LIKE AN ‘INCONVENIENCE’: ANONYMOUS ACCOUNTS OF DEGRADING



“College requested that that I should be ‘more active’ and find a job. While I understand the college’s desire for proof that I would be able to cope with the demands of my course, I did feel that these suggestions (which rather felt like insistence) were somewhat invasive. There has been very little communication from college, and I feel that I have been left in the dark regarding what is expected of me.”

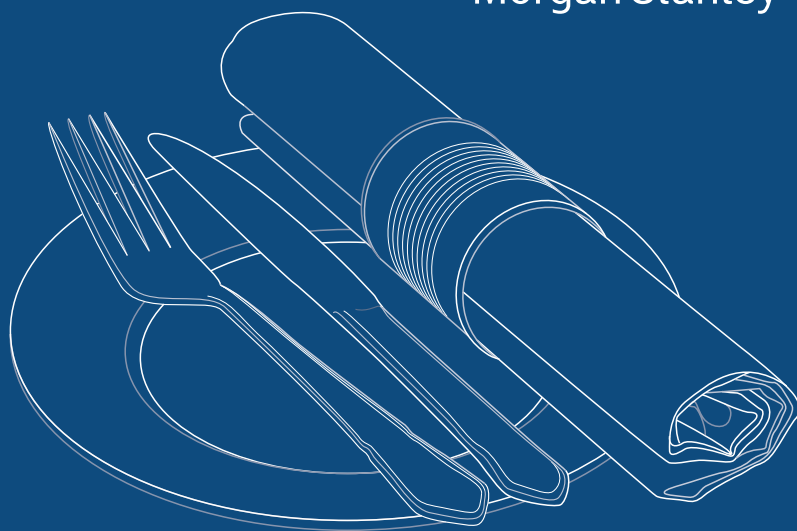


“I initially went to my tutor when I first considered degrading. He saw me for a 10 minute appointment and he told me I’d be “a nutter” not to degrade. He advised that to go home immediately, before I had even considered it properly. When I came back the following year, I went to see my Tutor for about 5 minutes. He asked how I was in a perfunctory way, as if nothing was wrong. That’s the only time I’ve seen him.”



“My college didn’t handled it well. The only medically qualified help provided was the college nurse. I found the Pastoral Dean and Senior Tutor to be very intimidating, impersonal, and on the whole unsympathetic. I got the impression that I was an inconvenience and they just wanted me out of the way. I was treated as if I was doing something wrong, and did not feel that anyone cared about my recovery.”

Morgan Stanley



Please join us for a

Morgan Stanley Deal Insight and Networking Dinner

with Investment Banking & Capital Markets Representatives

November 16, 2011
18:30 – 22:00

Hosted by

Michel Antakly, Managing Director, M&A
Alastair Cochran, Managing Director, Corporate Broking, UK & Ireland Group

Join us for a Morgan Stanley Deal Insight and Networking Dinner with Investment Banking & Capital Markets Representatives in central Cambridge. Drinks will be served from 6:30 p.m., followed by a short presentation and discussion on a recent landmark Global IPO, with dinner served at 7:30 p.m.

The event will be an excellent opportunity to learn more about the industry, as well as a great way to meet senior and junior members of our Investment Banking and Global Capital Markets teams. There will be ample opportunity to talk informally about careers in banking over dinner.

To apply to attend this exclusive dinner, please e-mail your CV and cover letter to ibdgcmgradevents@morganstanley.com by 11 am, November 8 and include “Cambridge IBD Dinner” in the subject title. Applicants may be interested in Spring Insight (1st Year Programme) or Summer Analyst positions. Please note places are limited and we will confirm your attendance via e-mail.

We strongly encourage you to complete an online application by the same date and time to confirm your interest.

Cambridge economists put their minds to fixing world economy

Peter Storey
NEWS CORRESPONDENT

The University of Cambridge has launched an £4 million economic research project in response to the global financial crisis and ongoing monetary difficulties.

The Keynes Fund for Applied Economics will provide research grants, fellowships and teaching that will be closely examining the ties between financial markets and the ‘real economy’ of employment, production and consumption.

One of the project’s main aims is to reduce the incidence and significance of any general economic failure and to suggest responsive public policies to better the situation.

Joseph Ayoola, a second year economist at Downing College, told *Varsity*: “Cambridge academics will be far better suited for sorting the world economy than politicians.

“They can approach the issue from an intellectual point of view, rather than political motivations, which is clearly what is needed in this situation.”

The fund, financed with an anonymous donation, takes its name from John Maynard Keynes, the highly influential Cambridge economist who graduated from King’s College over 100 years ago and whose work is still well-respected in the world of finance.

Dr Bill Janeway, a founding member of the Cambridge Endowment for Research in Finance, said: “Cambridge scholars are at the forefront of new economic thinking about the integration of finance and

economics at the level of individual behaviour, the networks that link market participants and the macro-economy.”

Pro-Vice Chancellor for Research, Professor Lynn Gladden, who will chair the managing board of the Fund, said: “Establishment of the Keynes Fund for Applied Economics is a major milestone for Cambridge.

“This generous donation will amplify the contribution of Cambridge economists to understanding the manifest problems in our financial economy and designing corrective policy responses.”

Professor Richard Smith, Chair of the Faculty of Economics, expressed

£4m

The total value of the new Keynes Fund

his gratitude to the anonymous donor and added: “The Keynes Fund will help to develop the current research and teaching capabilities of the Faculty.

“It will also enable the Faculty to initiate new research programmes in applied economics, in particular addressing the linkages between the financial sector and the real economy.”

Keynes advised on how to recover from the Great Depression. It seems only apt that his name is used for a fund which is looking to solve the biggest financial crisis since then.

Homelessness: a Big Issue?

VarsiTV investigates the growing problems of homelessness in Cambridge and students' attitudes

Natalie Gil and Grace Mitchell
NEWS CORRESPONDENTS

Half of Cambridge students have never given money to the homeless, according to a recent survey conducted by *Varsity's* new documentary team, *Varsity Eye*.

While just one student in thirteen judges homelessness as "extremely serious", one in five do not see it to be a problem at all.

For *Varsity Eye's* 'A Big Issue?', students, *Big Issue* sellers and retailers were interviewed in an attempt to explore attitudes towards homelessness in Cambridge.

In addition to exploring the magnitude of the problem, VarsiTV were also curious to discover the

75% of those surveyed admitted avoiding eye contact with a homeless person.

main causes believed to be behind homelessness, the life of the average *Big Issue* seller, and students' reactions towards the homeless people they encounter.

75% of those surveyed admitted to having avoided eye contact with a homeless person, and one in ten have crossed the road to avoid interaction.

Consequently the team was keen to take to the streets to get to the heart of what is evidently still a difficult issue.

Student opinion varied greatly, with one student explaining his sense of "moral obligation" towards homeless people, and another suspicious of what he termed "professional homeless people".

Retailers also offered some illuminating information. The owner of one well-known Cambridge café – who declined to be named – revealed that he often sends homeless people on their way if they choose to sit outside his shop. At the other end of the spectrum, renowned Cambridge institution The Fudge Kitchen on King's Parade takes a much more charitable, if unorthodox, approach, offering the homeless "generous samples" of fudge when they come in.

The *Big Issue* sellers interviewed for *Varsity Eye* spoke candidly of their ill treatment at the hands of passers-by; yet each made clear that this abuse was the exception rather than the rule.

One *Big Issue* seller, Darrell, who claimed that he would be unable to live without the income generated by *The Big Issue*, said that students provided 80% of his business.

The familiar street performer who styles himself 'Banjo Nick', himself a Cambridge graduate, also explains



Darrell is one *Big Issue* seller who says he could not live without the income it generates

that "there will always be kind people" and sees any donation as an "act of goodwill".

Despite the overwhelming

student ambivalence and lack of awareness displayed by many of those interviewed, a minority felt strongly enough to be involved with the charitable organisations operating around the city. Such charities hope to raise awareness among the student community, and spirits among the homeless. One

"Hopefully it can make a difference to someone's day. That's all we're really about."

such student-run charity, Streetbite, provides twice-weekly food runs, delivering sandwiches and hot drinks to those in need. A second-year student volunteer, Rosie Hore, said: "We're not saying it changes lives, but

hopefully it can make a difference to someone's day. That's all we're really about."

There are also other ways of getting involved: recent Cambridge graduate, Jessica Middleton-Pugh, a student volunteer coordinator at FLACK magazine, agrees that students offering their time can be invaluable.

FLACK, published monthly, fosters creativity by providing homeless people with the opportunity to write and produce their own magazine.

Jessica explains that every £1 donated to FLACK provides a social return of £2, by rehabilitating drug users and helping homeless people re-enter the workforce.

VarsiTV's documentary, 'A Big Issue', available now on the VarsiTV website, www.varsity.co.uk, offers a more comprehensive insight into the issue of homelessness in Cambridge.

Solving homelessness needs not just money but an attitude shift

Analysis
Matt Russell



That people, particularly students, avoid giving money to homeless people should not come as a surprise.

However, what is a surprise is that one in five do not judge homelessness as a problem at all.

Such statistics reveal, if not a problem in the perception of homeless people, then certainly a lack of awareness over what it is like to be homeless.

Back in 2009 the BBC aired a programme in which celebrities were 'homeless' for a short period of time. Whatever the attitudes of the celebrities before the experiment, all found it to be worse and more tiring than expected. Jamie Blandford even ended up in a hotel on his first night on the streets.

Helping homeless people out, then, will not just require money, but

a fundamental attitude shift across society as a whole.

If the one in five who do not view homelessness as a serious problem can be shown otherwise, then engaging in a wider and fresh initiative, though it may not solve the problem, may at least alleviate it.

Unfortunately with the country still reeling from the recession and wider economic problems, sorting out the problems of homelessness is not at the top of the agenda either for the politicians or for individuals who suddenly find their purse strings significantly tighter than before.

Wilberforce Society proposes ways to tackle homelessness

Grace Mitchell and Tom Belger
NEWS CORRESPONDENTS

A new policy paper by Cambridge student think tank The Wilberforce Society has proposed the provision of both PO boxes and voicemail services for homeless people, which they can access from any payphone or landline.

"Having a fixed address should resolve the problem of potential employers not being able to contact the homeless person", argue the authors of the report, Cambridge students Anna Stansbury and Akshay Phakey.

"Less than 5% of homeless people

have any paid employment, compared to 83% in 1986", the report states.

It also cites a survey by St Mungo's in 2005 which found that "half of the people surveyed said they had problems getting a job without a mailing address".

Moreover, "in order to open a bank account, you are required to [provide] evidence of a fixed address, that is not a PO Box or false address".

This leaves many homeless people in constant fear of being targeted, as "muggings of the homeless, especially those known to have income, is a major problem".

The report suggests an associated

change to this law – intended to stop money-laundering – to enable banks to accept PO Boxes in the case of homeless clients who have been certified as such by the council.

Further innovative proposals in the report include the recommendation that mobile health clinics be set up, equipped to deal with the specific illnesses and issues that most affect homeless people.

The report states: "The inability to resume work due to poor physical and mental health is a major homelessness trap".

Such mobile clinics would reduce homeless people's reliance on A&E.

The authors point out that "homeless people attend A&E six times as often as housed individuals", with the added

TWS believes their suggestions could help employment prospects for homeless people



cost to the health service each year "estimated to be at least £85m".

At a meeting of The Wilberforce Society that took place last week to discuss the practicability of the

proposals, Senior Policy Officer at Shelter Nicola Hughes suggested several modifications, but described the reports' ideas overall as "really sensible".

Representatives of Voicemail4all, a charity-funded service already offering voicemail numbers to homeless people in London, Leeds and Brighton, have also welcomed the report's recommendation that such services be expanded.

The report will be published some time in the next two weeks, but is available as a draft on the society's website, thewilberforcesociety.co.uk/?p=402.

Survey responses:



The increase
in diagnoses of
syphilis between
1997 and 2007.

22

Students were
aware of this.

1/10

Think that two
condoms are
safer than one. In
reality it is much
less safe and twice
as expensive.

How much do you get?

We're smart about lots, but are we smart about this... **Samantha Sharman** investigates the results of the 'Sexual Health and Contraception Survey', which highlights a worrying lack of knowledge among students

The University of Cambridge has a global reputation for accepting some of the brightest minds in the world, with alumni ranging from Nobel Prize winners to Hollywood actors.

However, it might be time for Cambridge students to return to the books, as a recent *Varsity* survey suggests that their knowledge in one important area is lacking: sexual health and contraception.

Half of Cambridge students surveyed admitted that they have had unprotected sex, and yet a notable lack of knowledge about contraception and the risks associated with sexually transmitted infections (STIs) was very apparent.

One in ten students surveyed believed that there is no risk of pregnancy when a woman is menstruating, and similarly one in ten students thought that wearing two condoms is safer – two incorrect myths about contraception.

Knowledge about emergency contraception – the 'morning-after' pill – was most obviously lacking. More than one in three students (35%) mistakenly believed that taking emergency contraception can affect a woman's ability to bear children in future, and 60% of students incorrectly thought that emergency contraception only works if taken within 48 hours.

A lack of knowledge about contraception is certainly not limited to students: a 2009 Populus poll of over 2000 adults found that 92% of people cannot name the 15 types of contraception available.

Lisa Power, head of policy at Terrence Higgins Trust, a charity which works to improve sexual health in the UK, said: "University students are

"University students are no smarter than many other young people when it comes to sexual health"

no smarter than many other young people when it comes to sexual health. They are just as likely to believe myths about condoms and to have got more of their sex education in the playground than the classroom."

Knowledge about STIs showed a similar deficiency. Many STIs can remain asymptomatic for years, and yet nearly two thirds of Cambridge students said they would not consider being tested for an STI unless they were experiencing symptoms.

One second year student, who preferred to remain anonymous, told *Varsity*: "When I came up to University I didn't have a clue about sex. A year on, I think I know a fair bit but I

still haven't a clue about STIs."

Only one in five would correctly recognise the most common symptom of an STI – discharge, or altered discharge in women – while nearly half of students thought that pain when urinating was more likely.

Although 90% of students surveyed knew that chlamydia is the most common sexually transmitted disease in the UK, only 52% realised just how common it is – one in ten people in the UK is infected with the disease.

Similarly, while 94% knew that untreated chlamydia can cause infertility in women, less than half knew that it can be transmitted to newborns and can cause ectopic pregnancy, which can be fatal.

A lack of knowledge about chlamydia is particularly worrying, not only because of its prevalence in the UK at the moment, but also because it is asymptomatic in up to 50 per cent of men and 80 per cent of women, which most Cambridge students were unaware of.

Knowledge about other, less common STIs was similarly inadequate.

For example, 64% realised that Herpes Type 1, the oral strain which causes cold sores, can also cause genital Herpes. However, worryingly, 81% of students were unaware of the extent of Herpes Type 1 diagnoses in the UK – as many as 70% of people are infected with the strain.

Syphilis, although it had almost been



A couple frolic in bed: but are they aware of the hidden dangers?

PILLOW TALK



Samantha Sharman & Tristan Dunn

So are Cambridge students getting it? Perhaps not, but that shouldn't come as too much of a surprise. It isn't just Cambridge students who lack important knowledge about sexual health and their options for contraception.

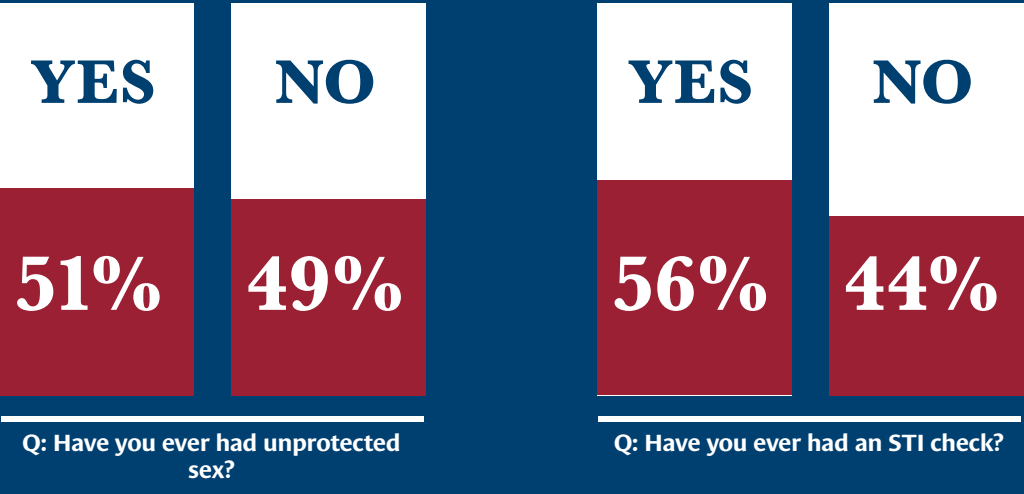
This is symptomatic of a wider problem at play amongst our generation.

The Government has made inadequate efforts to improve sex education,

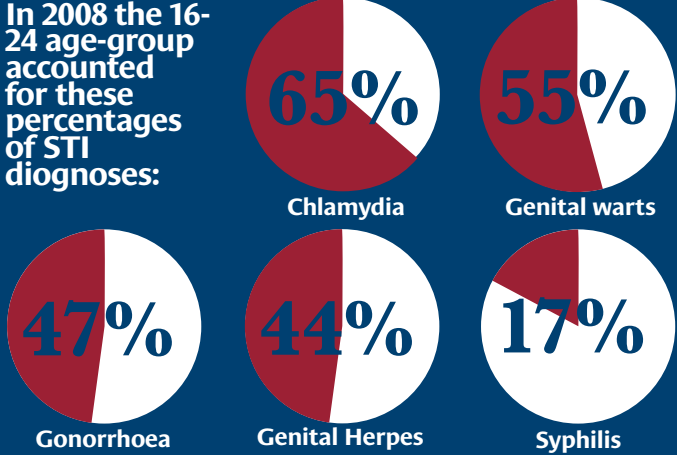
and yet it is absolutely vital that young people are given more information about the widespread problems facing them and where they can go for help, especially since the 16-24 age group is most at risk.

Most worrying, perhaps, is the fact that many sexually transmitted diseases can remain asymptomatic for many years, and yet young people on the whole are unwilling to visit sexual health clinics unless they are experiencing symptoms that have worried them. Our results showed that nearly two thirds of Cambridge students would be unlikely to visit a sexual health clinic unless they had experienced symptoms.

The issue is only made worse by the number of people who practise unsafe sex; 51% of our respondents admitted they've done this.



In the UK:



It's not just STI knowledge, or lack of, that's a problem: the variety of contraception methods on offer should also be made more widely accessible to young people – as should information on how to use them properly.

Universities should be trying to fill the knowledge gap that is left by inadequate teaching at schools. But the attitude of students is the most important issue to be addressed – it doesn't make you a prude to use a condom.

More effort needs to be made to remove the stigma of sexual health screening, so that young people can take responsibility for their sexual health without worrying what people will think.

We should be at the stage where a sexual check-up is considered as natural, easy and stigma-free as a trip to the dentist.

eradicated in the UK, has been returning at a worrying speed: between 1997 and 2007, this STI saw a 1200% increase, a fact which only 8% of Cambridge students were aware of.

The students surveyed admitted to their lack of knowledge about STIs and contraception, as highlighted by

“The 16-24 age category accounts for more than half of all new STI diagnoses in the UK

the survey. Before answering the questions, 92% felt they were either very or quite well-informed about this subject, but after completing this survey, 27% decided they were not well-informed.

The implications of this apparent lack of knowledge among Cambridge students are not to be underestimated. 94% of Cambridge students who took the survey agreed that sexual health is an important issue facing young people today.

According to UNICEF, young people in the UK have the worst sexual health, as well as the highest rate of unplanned pregnancy, in Western Europe.

The 16-24 age category represents 12% of the population and yet they account for more than half of all new STI diagnoses in the UK, and 65% of new chlamydia diagnoses.

This age group is most at risk of contracting an STI, since the peak age for a sexually transmitted infection is 19-20 for women and 20-23 for men. They also experience high levels of re-infection, and around one in ten patients within this category will be re-infected within a year.

However, this is also the age group that visits sexual health clinics the least frequently. The National Union of Students (NUS) suggested a reason for this: “These are highly stigmatised conditions which people don't feel able to discuss openly. When students have difficulty getting tested or treated for an STI, they are less likely to complain and can feel isolated.”

In response to the news that total new STI diagnoses have risen to almost half a million per year in the UK, Sir Nick Partridge, Chief Executive of the Terrence Higgins Trust, said that it was “staggering”, and added: “Until we improve sex education and give extra support to young people, they will continue to take avoidable risks with their sex lives.”

Sexual health education and the provision of information about contraception has long been a heated topic in government and in media reports. There have been repeated calls for an increase in information about sexual health provided to school children and university students alike.

Cambridge students also called for increased availability of information. Before the survey, the majority of students said they were happy with the level of information provided in Cambridge, but after completing the questions, one in five said they were not satisfied.

The Health Protection Agency (HPA) advises that everybody should use a condom with any new sexual partner and visit a sexual health clinic whenever they get a new partner.

It further advises that sexually active people should have STI screenings at least once a year.

CONFUSED ABOUT CONDOMS? STUMPED BY STIS?

For more information, visit:
www.sexualhealthcambs.nhs.uk

For your nearest sexual health clinic visit:
The Laurels
20 Newmarket Road, CB5 8DT

Under-20s drop-in centre:
Saturdays, 12.30-13.30

Under-24s drop-in centre:
Mondays, 15.00-17.00

Or visit the Sexual Health Advice Centre (SHAC) Clinic 1A, Addenbrooke's Hospital

For appointments/advice, call:
01223 217 774

Under-20s drop-in centre: Mon-days, 12.00-14.00

FOR MORE INFORMATION ON HOW TO PREVENT STIs, VISIT THE VARSITY WEBSITE

CAMBRIDGE

magazine

TARGET: £175,000

Grab your gowns for Formal Freedom

Formal Freedom is about to kick off, starting next Monday 14th November. The premise is simple; students are free to go to other colleges formal halls without having to know anyone there. It's a time to wine, dine and generally have a great time at another formal. Tickets can be bought from the Cambridge RAG website and are likely to sell out quickly, so it's worth buying early!

One of the colleges hosting Formal Freedom is Selwyn. I was actually lucky enough to visit their formal a few weeks ago with two friends.

I began the evening grumbling to myself about how far away Selwyn is from my college (in reality it is only a 15 minute walk). Having survived this arduous journey to what seems like the edge of Cambridge, I meet both of my friends and we move to take our seats in the college hall.

The wine is opened and various coins begin to mysteriously appear from pockets; grace is said and the formal begins.

As a starter we are served mushroom soup. This is really tasty, and I quite enjoy being able to catch up with my Selwyn

friend, whilst intermittently telling our friend to “down it fresher”. She falls for it and soon begins to claim that she doesn't want her soup because “she isn't a mushroom person”.

The starter is cleared and then the main course is brought out. It is a pork lion with cous cous; being a veggie, I get an aubergine roulade, which is also really good.

My Selwyn friend says that the pork is also quite tasty. We begin to ease off our fresher friend, who unsurprisingly seems to be in high spirits.

There is more chatting and catching up, with everyone at formal appearing to be having a really nice time.

Our dessert, summer pudding, arrives. The bread on the outside is yummy, though the berries in the middle were a tiny bit too acidic for me.

Finally coffee is served, which I gratefully accept, thinking the caffeine is a necessity for the (really not very) long journey home.

All in all Selwyn formal was a great experience, and probably around 7 out of 10. One down, many more to go...

For more info visit
www.cambridgerag.org.uk

£ 150,000

£ 100,000

£ 50,000

£ 20,000

£ 10,000

£ 4,000

A sustainable kind of success

Amanda Sourry, Cambridge alumnus and chairman of Unilever UK and Ireland, speaks to **Helen Charman** about life at Cambridge, her company and careers

A Cambridge degree has always been bankable in terms of future employment, but in the current economic climate even the brightest of graduates could be faced with difficulty in breaking into the job market. Yet Amanda Sourry, the current UK and Ireland Chairman of Unilever and a former Cambridge student herself, could soothe troubled students' minds with both her own success and the advice she has for current students.

Amanda studied at Sidney Sussex from 1981-1985, reading MML (specifically French, German and Italian), and has very good memories of university: "I loved my time in Cambridge, I still think of it as a very special time in my life". She tells me she felt being at Cambridge was a privilege, particularly "being in the company of so many talented people, memories of a very dedicated faculty and people who really instilled a passion for learning, and just a wonderful place", urging current students to "make the most of your three years there!"

"I loved my time in Cambridge, I still think of it as a very special time in my life."

Amanda spent the customary year abroad of the MML course working as a teaching assistant in the Loire Valley in France, saying of the experience that "it was a time for growing, and an experience of work that I would not otherwise have had, but I think in a way I also missed being able to graduate with most of my year", although after graduation she had no trouble finding a job within Unilever, the company she has stayed with for twenty-five years.

Despite this, she stresses that like many students facing the prospect of imminent graduation she had no real idea of what career she wanted to have until she returned from her year abroad and began her fourth year at university: "I became really interested in consumer products and fascinated by marketing, particularly marketing in a global company, and also because



Amanda Sourry, Chairman of Unilever UK and Ireland

I'd done languages I wanted to make sure I was part of a company that was really multinational".

Although MML is not particularly related to the business environment in which Amanda has made her career, she firmly believes in the importance of studying a subject that you have a passion for, advising those embarking upon the intimidating job search to "choose something you're going to get up excited to do every day".

In her second-year at university Amanda was the co-chairman of student RAG for Sidney Sussex, and this early involvement with moral responsibility is something she has maintained a passion for: last year Unilever launched their Sustainable Living Plan, aiming to halve the environmental footprint of their products, help more than 1 billion people take action to improve their health and well-being and source 100% of their agricultural raw materials sustainably.

Any initiative with goals of this kind is going to prove challenging to

fulfil and need a realistic approach to what can be achieved. The Sustainable Living Plan is something Amanda speaks of with pride, but she does also recognise the fact that such an initiative is going to face challenges: "We don't have all the answers: we've made these commitments and we're

"Look for business that will really help you to grow, that will invest in your development."

measuring our progress towards them but we know we have to work with a variety of stakeholders".

Marketing responsibility is also something that companies the size of Unilever need to consider, something that Amanda recognises: Unilever signed up to the Department of Health's Public Health Responsibility Deal in March 2011 whilst brands such as Flora, which is owned by Unilever, make a conscious effort to keep the public better informed about

maintaining a healthy lifestyle. She goes on to say that again compromise and a joint approach is the key here if any real difference is to be made to the public health issues present in the UK.

With all this in mind, Amanda's advice for Cambridge students is to "spend time thinking about what it is that you really want to do, talk to people who have left in the last few years" and to "look for business that will really help you to grow, that will invest in your development and business where you will have real responsibility early", recommending following up a degree with a graduate employment programme. Yet she told Varsity that the most important thing is to do something you are truly passionate about, stressing that "growth is important: not only how you grow in a professional context, but how you grow as a person".

Amanda Sourry will be speaking at the Yusuf Hamied Theatre in Christ's College at 7-8.30pm on 9th November.

Government taken to court

Helena Pike
NEWS CORRESPONDENT

Two sixth form students have taken the Government to court over the introduction of increased tuition fees, on the basis that the act breaches their human rights.

Callum Hurley and Katy Moore, both 17, were represented by Phil Shiner, a solicitor at the Birmingham based practise, Public Interest Lawyers, who are also involved in legal action currently being taken against Scottish universities.

Hurley, who is currently studying for a BTEC in Software Development, was one of thousands kettled during the December demonstrations, and believes that "taking legal action will achieve much more".

Moore, who is taking her A-Levels, believes that change in fees have made "it difficult to decide what to do about our futures" and has said that many of her peers are confused as to what they will have to pay.

Speaking on behalf of the pair, Sam Jacobs said that the legislation, which saw fees almost tripled, is in breach of both human rights and equality legislation. It was argued that the potential for £50,000 debt on leaving higher education will indiscriminately deter those from less privileged backgrounds. This, they claim, contravenes the Human Rights Act 1999.

Jacobs criticised the government for the "woeful failure to give 'due regard' to equality of opportunity", and the "rushed manner" in which the decision was made.

twitterati

What's happening in Cambridge?



@haxieMB
Haxie Meyers-Belkin, warbling polyglot
Je tweet, donc je suis.



@jjvincent
James Vincent, VarsityTV producer

Essay blindness has set in; stopped typing mid-sentence and realised I was no longer looking at words but a crude woodcut of a chicken.



@georgedpotts
George Potts, student of comedy
Suddenly remembered Nick Griffin and his tribe existed, and the world got a little bit darker. Ironically.



@felixdanczak
Felix Danczak, Varsity Comment Editor
Just received a parcel. Opened it up, revealed a chocolate bar called 'Winergy'. Tagline? 'Its energy that makes you WIN'.

Tweet us @varsityuk

QUICK-FIRE

You in 5 words

"Driven, competitive, visionary, focussed and nurturing."

Inspired by?

"My parents, who helped me understand that there were no limits to what I could achieve with hard work."

Today's students

"It's all about sustainable growth, in business and in life."

News in Brief

University endowment grew by 16.1% last year

Despite the market's panic over the eurozone debt crisis, the Cambridge University Endowment Fund (CUF) grew 16.1% over the last financial year.

The fund now stands at £1.53 billion, largely thanks to the rise in the year to end-June prior to the reaction to the eurozone crisis.

However, Cambridge's growth does not compare to its U.S. rivals' much larger funds.

Read more at varsity.co.uk

Coaches to carry students to London protests

Coaches will be provided by CUSU and the University and College Union (UCU) to transport Cambridge students to a national demonstration in London on 9th November.

The protest has been called by NUS and the National Campaign Against Fees and Cuts (NCAFC) against the Government's plans to triple tuition fees and the scrapping of EMA.

Demonstrators will gather in London at 12pm on Malet Street in Bloomsbury before commencing the march.

UCAS proposes radical applications shake-up

Kate Robertson
NEWS CORRESPONDENT

Proposals have been published for the most radical overhaul of higher education admissions in half a century.

New UCAS proposals would see students applying to university after receiving their A-level grades.

UCAS warns that far-reaching reforms are necessary because the current system is "complex, lacks transparency for many applicants, and is inefficient and cumbersome for [universities]".

According to the review and consultation document, this complexity is attributable to three components of the system: predicted grades, insurance choices and clearing.

Fewer than 10% of students at present are applying to university with three accurate grade predictions, according to the review.

In addition, 42% of applicants hold an insurance place that requires them to attain the same or higher grades than their first choice course.

Furthermore, the report finds

that many students make premature applications and fail to make sensible back-up choices, leaving many without university places if they fail to secure predicted grades.

The reforms would be introduced in 2016, under which school students will sit exams as early as Easter and receive their A-level results at the start of July.

A limit of two – rather than the current five – application choices would be imposed, and all degree courses would commence in October.

Limiting the number of applications to two universities would cut the number of applications from 2.7 million to 1.2 million, which would eliminate 3.2 million transactions between UCAS and institutions.

Sarah Sheldon, a third-year Geographer at Murray Edwards College, told *Varsity*: "Although it seems fairer to base applications on actual rather than predicted grades, the new plans create as many problems as they solve, forcing final-year pupils to prepare for exams in a shorter period of time."



Under new proposals, students could sit A-levels in Easter

A safety net is also provided, allowing pupils rejected by universities to apply for a second round of applications running from July to September.

The new system is particularly beneficial for students from disadvantaged backgrounds, according to the consultation paper. Promising students may well be emboldened to apply to top universities armed with

good final results, rather than relying upon predicted grades.

However, it is probable that the plans will not be received warmly by many schools and colleges, for whom the new system would cut teaching time for final-year pupils.

The proposal is under consultation until 20 January 2012. If implemented, this would be the biggest change in university admissions since 1961.

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Wednesday, 9 November 2011

7:00 – 9:00 pm

Cam Suite, Double Tree Hilton, Granta Place, Mill Lane, Cambridge, CB2 1RT

Application Deadline:

Friday, 11 November 2011

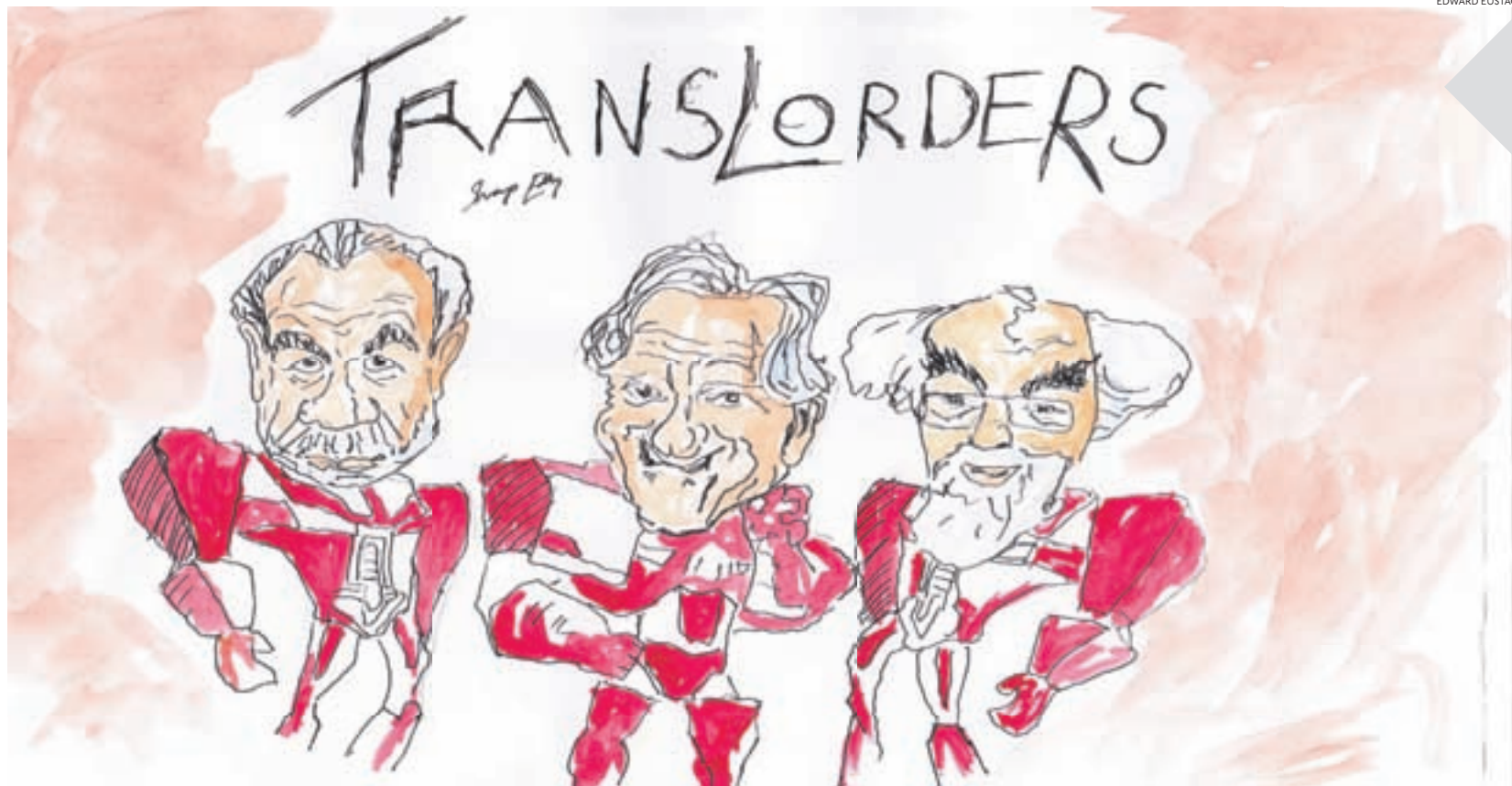
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Comment



EDWARD EUSTACE

Comment Question

Optimus Prime and Co. spend their time protecting earth against the Decepticons, but what should the House of Lords play?

This week's main article makes a strong case for the House of Lords as it stands, but there are many questions to be asked. Do we really like the idea of an entirely appointed 'elite' guiding our law-making?

Or does it provide a welcome tint of technocracy and longevity in a polity increasingly driven by short-term populist gains?

We just pose the questions. You give us the answers. Let us know what you think on Twitter @VarsityUK #comment

Performing a noble purpose

The House of Lords is up for reform. But it fulfils its current role admirably - why change?

Simon Johnson



It seems that David Cameron might be trying to distract us. Last week, as the Euro continued its inexorable decline, the British people were happily told that sex discrimination in the monarchy had been abolished. This week, with the Euro now looking as though it could be about to collapse entirely, we are being distracted with the latest proposals to reform the House of Lords. Promising reform of the Lords is a good method for distracting the political conversation at convenient times. It is one of those issues that never seems to go away. Since moves towards reform began in 1911, every government has promised to remove, reform or eradicate this body of supine superannuitants. And yet, it remains, calmly fulfilling a vital role in our democratic process.

Those of us who would defend the role of the Lords have a difficult task. We have to argue against at least four hundred years of increasing democratization and to argue elected representatives do not always make for good government. Before we launch into its defence, let us look at exactly what the House of Lords does. All major government

policy is initiated in the Commons; the Lords never initiate significant legislation. Due to the mechanics of the parliamentary process and the two Parliament Acts, there is literally no danger of the Lords subverting the will of the Commons. Instead, its powers are entirely technical, dealing with the nuts and bolts of the legislation.

And it works: almost every bill is amended in minor details by the Lords and the changes are routinely accepted by the Commons. As a revising Chamber, it allows the combined Houses of Parliament to spend more time on a bill and to prevent harmful loopholes or mistakes slipping onto the statute books.

So what is the problem with a group of wise old men (and women) tidying up the details of legislation? I stress the 'wise'. I am not proposing

"The House of Lords remains, calmly fulfilling a vital role in our democratic process"

that we continue with a mostly hereditary House, but instead we should introduce a House entirely comprised of appointed experts, possibly a cross-party committee of the Commons. These life peers could be sensibly chosen from the arts, business, charity, industry (what's left of it), law and religion. They would bring their practical

experience to the legislative process to temper the naivety of some MPs. Governance by experts is hardly a new concept; ever since Plato's Republic, political thinkers have argued that there needs to be a check on the democratic instincts of the mob. We would harness the intellect and talents of these successful people and bring it to work for everyone's benefit.

In the pursuit of change in the Lords, the most laughable idea for reform has been the idea of an entirely elected second chamber. If this reform was to be accompanied by full powers, with the right to propose all forms of legislation, then a second chamber would work, just like the American Congress works. But why should we elect another body? We already have one chamber to represent the will of the people. What will it do that the House of Commons doesn't currently do?

Alternatively, we have an elected chamber with no extra powers to propose legislation. And who would stand for this body? It won't be the people who want power, as they will already have been elected to the Commons. It won't be the experts, who would be far too busy to stand for elections. Instead, it will be the sort of people who stand for local councils: interfering busybodies, who have little better to do, or little Napoleons, merely after a sense of power. The election of a powerless House will create a second rate legislation.

The creation of working peers by Blair was a step in the right direction towards a House of experts. These peers, normally retired politicians, have formed an active and visible group in the House, actively taking part in debates and amending legislation. Their presence has reinvigorated the torpid debates that too often dominated the House and have made a substantive difference. The only

"The election of a powerless house will create a second rate legislation"

problem has been their selection; they have been drawn too much from retired politicians and former party hacks.

The solution is simple: to appoint Lords openly, for a specified timeframe and from clear spheres of life. Membership of the Lords then becomes a way of rewarding an individual's success and a means for them to do more for the common good. Instead of the current retirement home for MPs and the remains of the aristocracy, we would have a House appointed on merit that exercises a sensible degree of moderation over the Commons. Nothing could make for better legislation. At the very least, it would stop political life from getting distracted on irrelevancies.



VARSITY COMMENT BRINGS YOU A WEEKLY GUIDE TO THE BEST TALKS IN CAMBRIDGE

THURSDAY 10TH
Copyright, Technology and the Music Industry'

Location: G24, Law Faculty

Time: 18:00

Why: Two leading experts will address the current state of the UK and global music industry and the challenges presented for digital rights management, with a particular focus on current proposals in the UK, EU and internationally for centralized look-up and licensing registries relating to rights in musical works.

FRIDAY 11TH
The Challenges of Cyber Warfare

Location: Mill Lane, Lecture R9

Time: 17:30

Why: This talk, hosted by Sir Mark Welland, Chief Scientific Advisor to the Ministry of Defence, will focus on a new war being waged online. Many fear the potential of cyber-warfare due the difficulty in tracking and punishing those responsible. But what can be done to stop it?

Hate has no place in politics

The default mode of politics is slipping away from rational debate into bile. It must stop

Charlie Bell



It's quite amazing how own goals are scored in the world of politics. One of the fundamental parts of elections is the winning, you would think; and even if you're egotistical enough to believe that democracy is a waste of time, it's at least a good idea to persuade a decent number of people to support what you're doing or saying. And yet there are still a significant number of political operators, both in the real world, and also at the ludicrously irrelevant level of Cambridge politics, who don't seem to have grasped that.

Recently, it's become trendy to hate people, apparently. I'm not talking about mild dislike, or, God forbid, a reasoned and well-articulated debate. I'm talking about deeply divisive, vicious vitriol against individuals. Rude, personal attacks are the order of the day; and it's doing us all a huge disservice.

Politics in the UK seems now to be driven almost entirely by negative emotions. Here, it's often the left who enjoy it the most: 'Tory scum' being one of their favourite rallying calls. It is quite extraordinary that some left wing activists (and most of the barking extremists), a group of people who claim to want equality,

fairness and a better life for all – seem to think that prejudice is fine, provided they are the ones wielding it. Whether it be against Tories, people of faith, anyone who doesn't agree with their stance on the Israel-Palestine conflict, the rest of the left, the Lib Dems, pro-Europeans, anti-Europeans, the media – to name just a few – the language is always disgustingly hateful, and emotive beyond anything that resembles normalcy. And it doesn't stop there; pathetic political point-scoring is rife, from both sides – this councillor has spent too much on expenses, this person has bought the wrong paint for her office – without any thought given to the facts of the case.

Part of the sheer violence of these verbal attacks, I am sure, comes from deeply felt self-righteous indignation – and in some cases, I agree with the righteousness of it. In the US, most of the vitriol comes from the

“Pathetic political point-scoring is rife from both sides”

right. “How could these people kill our babies; we should have the right to define what our children learn at school, and if that's creationism, then that's fine with us.” And there the insinuations are even more ridiculous than here; Barack Obama isn't American, or he's not a Christian, or he's a communist. It is somewhat



amusing that our left seems to be learning from their right.

And how does it help, exactly? The hate-filled bile simply adds to, rather than attempts to dissolve, the arrogance of individualism and divide. Am I appalled at bonuses going up in the City despite huge job losses and a stagnant economy, with small businesses suffering and, more importantly, millions of children dying each day all over the world without even the hope of clean water? Yes. But does this mean I should hate the bankers (or footballers – who, incidentally, earn as much)? Or does it mean that we should try to right the wrongs of a broken system by debating, arguing and discussing, rather than by hating our neighbour?

It's our job, on the left, to persuade the middle, and indeed those who earn more than the GDP of a small country in a week, to move away from selfishness and to see their

citizenship of a country (or rather the world) as something that demands responsibility.

We should be coming up with solutions, not simply flagging up problems, and convincing people to adopt them. And most importantly, our politics must be evidence based, not purely emotive. Some things cannot be measured, but an awful lot can, and we do ourselves and the public a disservice if we build our politics on the sand rather than the rock.

Stirring up hatred for others is fine for the bully in the primary school playground; I would rather leave prejudice at the door, and have a well thought through, winning solution to the problems of poverty and prosperity that threaten to destroy our communities, country and planet.

Charlie Bell blogs at charliebelllive.blogspot.com

We should stop all the clocks

The business lobby has pushed for it, but 'going european' would be a terrible decision

Conrad Landin



A tent city in London, a crisis in the Eurozone and more turmoil in Afghanistan. You'd think our politicians had more important things to discuss than the time.

But as Tory MP Rebecca Harris puts forward a proposal to move us to European time – an hour forward – make no mistake, it matters.

In the age of distraction at the hands of Facebook and one-and-a-half-hour episodes of Downton Abbey, it wouldn't be unfounded to say to suggest that such a change is minor. But if an hour is ever important, it matters in the morning, when keeping to the schedules of work, education and daily life is crucial.

If you've ever worked nights, or simply slept with the curtains drawn, you will have realised our natural instinct to wake with the light. Rising in the dark, however,

is fundamentally unappealing, especially when in the cold; yet that's what we'd be doing for half the year under the proposal to move to European time.

And if it's bad for us in the South, spare a thought for those further afield. In parts of Scotland, the sun would not rise until the staggering time of 10am.

So how on earth can this be seen as a serious proposition? The government, previously opposed to the change, has been steadily clawing back, and now business minister Ed Davey says it is “only right” to consider the proposal.

As ever, it seems to be the ubiquitous 'business lobby' that is pushing for the change. No wonder: it's a prime chance to squeeze in an extra hour of trading stocks with Europe.

In the early 90s, big business was key in securing the repeal of the ban on Sunday trading. While the law supposedly allows employees 'family time' off, this is frequently abused by employers, and when it is respected it is often given at times when children are at school. Religious or not, British people value Sundays as

a day of rest and relaxation, yet this is increasingly a luxury rather than a right.

In his hit 'The Manchester Rambler', Ewan MacColl professes: “I may be a wage slave on Monday,

“Winston Churchill argued that it would enlarge the opportunities for the pursuit of happiness”

but I am a free man on Sunday.” Not in twenty-first century Britain.

More recently, huge swathes of our town centres have been brought under business control, and political activism and rough sleeping have been repressed – simply because businesses believe they reduce profitability.

Just look at the grassroots Occupy London Stock Exchange protest, which was prevented from convening in the (business-owned) Paternoster Square in the City of London. The Stock Exchange had decided it would be inconvenient for bankers and tourists, and so it was that the

right to peacefully protest, won after years of campaigning and sacrifice, was lost.

Not content with controlling our economy, our employment rights and our cities, they want the time as well. If they can squeeze a few more million out, which will no doubt end up in the bonuses of City bankers, then they're in favour of it.

Never mind the schoolchildren who will be getting up in the dark each morning, or the checkout assistants at supermarkets who will never see daylight at all. Or the millions of workers who thought they'd taken a job with civilized hours only to find that they're brushing their teeth in the dark every day.

If you want to see how our society has changed, just consider that the last time we changed our patterns of time – the introduction of British Summertime in 1916 – Winston Churchill argued that it would enlarge “the opportunities for the pursuit of health and happiness”. Now abolition is proposed for the convenience of big business.

That's capitalism for you.

I protest! These reforms are just the ticket

Protests are all the rage. Outside St Paul's there is one calling for the well-off to pay their fair share. And next Wednesday there will be one calling for the well-off not to have to pay their fair share.

I'm talking about the NUS anti-fees protest in London. This heroic protest will be defending the right of future bankers and lawyers to not pay towards the cost of the education which got them their jobs.

These progressive radicals think that ordinary people, shop assistants and builders, should instead foot the bill through their taxes. Or, to be precise, they want to pass the bill to the ordinary people of the next generation, by lumping it onto an already massive national debt.

Let's be clear: under the new system anyone can afford to go to university. Students are not charged any fees. Only graduates pay, and only once they earn £21k – increased from £15k under Labour's system. Any unpaid debt is written off after 30 years, and the poorest quarter of graduates will pay less than under the current system.

Many worry about the message implied by these reforms; that education is for economic benefit rather than a good in itself. For reassurance, they need only look to America where a rich culture of learning and research thrives despite tuition fees far higher than anything in the UK. Let's also remember that higher education is no longer the reserve of a tiny academic elite, but an industry that trains 43% of our young people. The purpose of this huge expansion was not to produce millions of Darwins, Byrons and Turings but to equip young people with more prosaic skills that will financially benefit them and wider society.

Will students from worse-off backgrounds be put off from applying to our top universities? Only if they swallow the scaremongering from Labour and the student unions. Early evidence from UCAS suggests that application rates are exactly the same as last year.

This progressive reform put students in control. Poor universities will no longer be tolerated by students who know that they are the ultimate paymasters. It will give our universities the funding they deserve, enabling them to catch up with lavishly-endowed American competitors. It will make a dent in Labour's deficit and help us to avoid a Greek-style meltdown that would cripple not only our universities but all of our public services. And it is fair.

EDWARD TURNHAM
CHAIRMAN-ELECT OF CUCA

I protest! Higher education is at risk

Although the wave of student protests and occupations were ultimately unsuccessful in preventing the vote on tuition fees last December, last year's battles were opening skirmishes in a wider war which will determine the fate of education in this country for decades. That is why it is more important than ever that we protest on November 9th.

This year the movement lacks the focus of a vote in the Commons but the government's Higher Education White Paper is a dangerous enemy, for it paves the way for higher education to be wrenched open to private for-profit providers. David Willetts met with 12 firms preceding the publication of the White Paper, including the Education Management Corporation – currently being sued in the US over its alleged misuse of federal education funds.

The new quota system provides a wedge for corporate interests. Universities will be given a basic number of students they can recruit, plus an unlimited number of students gaining at least AAB at A-Level. Universities unable to recruit a sufficient number of the latter students on top of their quota will be forced to dip into a “lower-scoring applicants’ pool” and be forced to charge lower fees.

With the slashing of the teaching block grant, money now largely follows the student and many universities will be starved of funding. This manufactured penury will lead to course closures and pressure on staff's pay and conditions. Crucially, the White Paper allows cash-starved universities to renounce their charitable status and float as public companies, opening them up to private equity vultures and corporation takeovers.

A more fundamental argument for marching on November 9th is one of solidarity. Solidarity with the thousands of students who will be following us into education, and with the millions of public sector workers who will be striking against similar government policies regarding pensions and public services.

Collective action is inimical to the dismal, atomised and philistine vision for society promoted by the neoliberal ideologues currently exercising state power. We must reject any vision which reduces us to individual consumers at the expense of our social existence and assert that education is not just a commodity to be bought and sold like a household appliance.

LIAM McNULTY
CAMBRIDGE DEFEND EDUCATION

Put the Top 100 in Room 101

“The Times Top 100 Graduate Employers” guide is a misleading sham and should be ignored

Stephanie Davin



As a fourth year undergraduate, I have seen the changing stages of the university job hunt: from first year's carefree ignorance to frantic second year internship applications to third year scrambles for employment. Now many of my friends have graduated. Some are working 15 hour days; others are signing on, searching furiously for work and occasionally visiting Cambridge to sleep on my floor and complain that they miss the university good life.

We are lucky: when we glimpse beyond the Cambridge bubble and realise we have little clue of how to proceed, there are numerous sources of help. But there are also some sources that are spectacularly misleading and unhelpful – one example being the recent red and black “The Times Top 100 Graduate Employers” guide.

Some might dislike the guide's overriding focus on managerial roles in large multinationals. But this is not the problem; the problem is the selection criteria. The accompanying website explains that “the new Top 100 rankings have been compiled

from face-to-face interviews with 17,851 graduates, who left UK universities in the summer of 2011”. The survey asked finalists, “Which employer do you think offers the best opportunities for graduates?” But I fail to see why we should be so concerned with these people's answers to that question.

In this selection process, the more often a certain company is mentioned in the survey by students the further up the list it goes. The top 100 on this list then comprise a book detailing the best-known financial firms, banks, consultancies and public sector bodies – from Accenture to Barclays to McKinsey to the Metropolitan police. But why should I, a final year student, want to take advice from my many counterparts in the year above me, questioned

“It is interviewing the inexperienced to inform the inexperienced”

before they have entered the world of work? It is a summary of common belief, feeding to us a compressed list of familiar institutions. It is interviewing the inexperienced to inform the inexperienced.

Trying to adequately quantify the ‘top employers’ would rapidly involve deep questions: what is valuable work, and how do we



assess the benefit of huge, complex corporations to their employers and the wider world? The research involved would be immense if not impossible; but this does not excuse the Times guide's attempt to fob us off with a list that pays no attention to any factors which might actually tell us how good an employer is. If I want real insight about a job I will ask people who are doing it. It just seems a massive waste: surely there are more compelling questions to ask a sample of just under 18,000 undergraduates, such as “In the current climate, how do you rate your chances of getting a decent job that pays you enough to get by?”

This guide is representative of the restricted focus and commercial emphasis which deters some final year students from properly considering their career options. This is a great pity, especially when we have an excellent careers service. While careers research in Michaelmas term can feel like being hit over the head with a case studies

handbook and a slew of aptitude tests, the range of jobs showcased broadens dramatically after January when many ‘milkround’ applications close.

I am not trying to devalue every job offered in the numerous copies of this book. Nor am I slamming the survey carried out by High Fliers Research: the guide offers an insight into the mindset of jobseekers, which is what employers want to know and can afford to pay for. But if these – or other – jobs really are “top” we must discover this ourselves through proper research, not through being seduced by the recruitment budgets of the largest firms. And, whether during or after our final year here, we must address critically the question of how to live our post-university lives. High-paid roles in companies with extensive resources simply do not need further self-fulfilling endorsement from The Times via the responses of those who have not yet set foot in the workplace.

The GOP: MAD but not BAD

Republican candidates may be full of unsound ideology, but at least none of them are evil

Tom Hall



The Herman Cain Train just keeps on rolling. The former CEO's tax plan of “Nine-Nine-Nine down the line”, which would involve cutting personal and corporate taxes to 9% and replacing most federal taxes with a 9% sales tax, has not resulted in ridicule but a Republican race to the bottom over rates reform.

For Rick Santorum “Zero-Zero-Zero is better than Nine-Nine-Nine” while Ron Paul has suggested that

“Lee seemed to delight in making fun out of a suicidal sixteen year old”

America should do away with income tax altogether. Not only do these ideas appear to make little economic sense – Mitt Romney, before his rightward shift, called them a “tax cut for fat cuts” – they're also

likely doing damage to the various candidates' White House chances.

Admittedly, many on the right do salivate merely at the mention of tax cuts. However, the majority of voters prefer the Obama administration's proposed tax increase on those earning over \$1million a year, particularly with the recent revelation that the richest 1% of Americans' share of national income has doubled over the past 30 years.

Despite this, the field of Republican candidates has continued its tack to the right. The “We are the 53%” movement, which demands increased taxation of the 47% of Americans, often living below the poverty line, that currently don't pay any federal income tax, is indicative of the continued conservative slide. The above views on taxation, and the cheers that met Rick Perry's defence of the death penalty, naturally lead one to question the mental state of many Americans.

Mad though the current Republican Party may be, it has not yet displayed the malevolent instincts of its predecessors. In particular, current campaign managers have not yet sunk to the depths inhabited by the Beelzebub of

the right, Lee Atwater. Most famous for his management of George Bush senior's 1988 election bid, two incidents serve to illuminate the malice of Atwater.

In 1980 Atwater oversaw Republican Floyd Spence's campaign against Democrat, Tom Turnipseed. Atwater's notorious tactics included making fun and political capital out of the Democrat's child. After

“current campaign managers have not yet sunk to the depths”

using a plant in a press conference to raise speculation about the issue, Atwater then told reporters off the record that “Turnipseed got hooked up to jumper cables.” Turnipseed would later relate, “Lee seemed to delight in making fun out of a suicidal sixteen year old who was treated for depression with electroshock treatments”.

These dirty tricks were part of the reason why George Bush senior selected Atwater as his campaign manager in 1988. Again, Atwater used the mental health issue and insinuated that the Democrat

nominee, Michael Dukakis, was not fit to govern. More famously, Atwater was also central in exploiting the race issue. Atwater ensured that voters were aware that Horton, a black prisoner who murdered a white family while on day release, had had his parole sanctioned by Governor Dukakis. Atwater's actions helped Bush to overcome his summer poll 17-point deficit, and the wounds he inflicted on the Democrats have not healed.

These actions contrast with the campaigns of the current Republicans. Herman Cain's latest ad – wherein his campaign manager, Mark Block, struggles to form sentences, and Cain does his best impression of a panto villain – is almost laughable when compared to the Willie Horton infomercial.

This is not to deny the existence of figures on the American Right that possess the qualities of banality and evil that so transfixed Hannah Arendt. Roger Ailes, head of Fox News, scares even Rupert Murdoch. Indeed, Ailes once shut down an entire building when he interpreted a Latino cleaner outside his office as a bomb threat. He's not running though. Thank God.

British police are great, yet popular opinion remains divided. Three institutional changes can change all that, says **Lawrence Sherman**

CHRIS ROEBUCK

The world depends on ordinary people doing extraordinary things. Some people perform surgery inside other people's bodies, with astonishing success. Some people manage to feed a world of seven billion humans. In Britain, some people help to make the 21st Century among the least violent in history.

No institution is more important to that success than the police, but competence at ensuring the rule of law is constantly challenged by thousands of different opinions on how police should do their jobs. It is therefore essential that our society constantly improves the competence of its police not merely with our opinions, but primarily with facts derived from objective knowledge.

A rapid growth of new facts about crime and police practice creates an enormous opportunity for what I call "evidence-based policing": the use of strong research evidence to help guide as much police practice as possible. Working in partnership with the Institute of Criminology in Cambridge, British police are now testing ways to improve police competence in dealing with anti-social behaviour, domestic violence, adult first offenders, crime "hot spots", and other problems.

But the accumulation of facts will not by itself ensure that policing becomes steadily more competent. Police must not only employ objective knowledge; they must be seen to be doing so in order to maintain their legitimacy.

By ensuring that policing is based on the complex objective knowledge about their extraordinary tasks, we can enhance the perceived legitimacy of the police. That legitimacy, in turn, will make them even more effective.

My proposal for advancing police competence is to establish three new institutions supporting their objective knowledge. The first institutions would be university faculties of policing, housed within institutes or schools of criminology around the globe. The second is a governmentally-funded and controlled "College of Policing". The third is an independent organization uniting police associations with university faculties in a self-governing professional body.



Regardless of the world's high opinion of the British police, there is clearly dissatisfaction with the police here at home. That is why the government is engaging in the most radical re-shaping of the police's institutional landscape since 1829.

These changes deserve a robust debate about the best means by which professional policing can serve a liberal democracy under the rule of law. In that spirit, let me explain and justify my proposal for three new police institutions.

The first new institution I propose are Faculties of Policing within many different universities. There are libraries full of information about the causes of, prevention of and responses to crime, most of which remains terra incognita to police training programmes. It makes no more sense to leave police uninformed of that knowledge than it does to leave doctors without the benefit of education on the causes, prevention and treatment of disease.

That is why the government's plan for a new governmental body in policing is so important. That plan reportedly calls for a Royal College of Policing, to help fight crime in ways I entirely support and applaud – a new agency like the proposed College is an essential part of the re-structured

policing landscape in Britain. It is vital that a nation without a national police force ensure coordination and transfers of personnel in times of crisis, as the Association of Chief Police Officers (ACPO) did during the riots last August.

What remains is the equally compelling need for a self-governing and truly professional body, independent of government control. It would crucially recommend and advise both government and the public of best practice on the basis of objective knowledge.

Imagine a British Academy of Policing. First and foremost, it can publish conclusions based on the latest evidence in key areas of police knowledge. Recommending practices on key issues from domestic violence to public protest marches to serial murder, the Academy could provide the public with a transparent grounding for knowing whether their police acted on the basis of best knowledge.

An independent professional body combining police and universities is no panacea for the challenge to increase police competence. But it is a well-timed contribution to managing the relationship between policing and liberal democracy. As we move towards the election of the first

Police and Crime Commissioners to supervise Chief Constables, there will inevitably be tensions between the discretionary authority of constables and their new masters.

Britain can easily turn its back on the world, and focus on its own parochial issues. But in a global view, Britain has the finest police on earth, and most of the world knows it. A British Academy of Policing that would build on that reputation could reduce human misery more than all the foreign aid money of the G20 combined.

Let us not be so short-sighted that we cannot see this opportunity for Britain to strengthen its enormous legacy of democracy and the rule of law.

Let us stand, like Isaac Newton, on the shoulders of Sir Robert Peel, Sir Richard Mayne, and Sir Ronald Fisher, the inventor of controlled experiments, to see farther. Let us stand with the Prime Minister, in his appeal for voluntary organizations to build a Big Society.

And let liberal democracy be enhanced by the legitimacy of objective knowledge as the foundation of professional policing under the rule of law.

PROF. SHERMAN IS THE WOLFSON PROFESSOR OF CRIMINOLOGY



The fact that al-Qaida is sending aid to Somalia optimises Western fears regarding aid in Africa, as well as the West's hypocrisy. In one sense, the fact that al-Qaida is helping is quite simply a good thing. The UN says that 4 million Somalis have been affected by the drought, and more than 4000 people have been made destitute.

Donations have been generous but are not enough: the UN appeal has reached only 79% of its target and the region needs all the help it can get. Al-Qaida has provided cash, and also ambulances. This may be a bribe, but it might also be helpful.

However the other side of the coin is the fear that the militant organisation will gain followers

amongst those it helps. This danger is very real, and should cause concern: the country has not had a 'functioning central government' for more than twenty years, and the current hardship may provide fertile recruiting ground for fundamentalist Islam, especially in areas where al-Shabaab is strong.

Continued at
blogs.varsity.co.uk/comment

VARSAITY
BLOGS

COMMENT

This term, Comment brings you a selection of dedicated bloggers whose sole aim is to debate, disagree and rage against each other for your reading pleasure

This week, to whet your blog-appetite, *Angry young (wo)man* looks at Western hypocrisy in African aid provision

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V2

The Varsity Magazine

FASHION, FEATURES, ARTS & REVIEWS

PLUS MIXTAPE P16, IPHONEOGRAPHY COMPETITION P21 & ARTS COMMENT P31

OPENING NOTES

Louise Benson



Over dinner last Sunday evening, we got talking around the table about the sides of Cambridge that, cloistered in university life, we rarely see. It was the Grafton Centre that raised the most voices – a non-space of constructed walkways that most of us visit only when we’re in the mood for a new release consumed alongside handfuls of popcorn at the Vue cinema. Envisaging a day out in Cambridge, I don’t imagine that one spent under the brightly-lit ceilings of the Grafton Centre would spring to mind for most students. One friend raised a word of objection to this, suggesting that the centre was, in fact, ‘charmingly grim’, and that we ought to hazard an excursion there. This was met with much derision, rather more for its patronising air, than the proposition itself of spending the day there. It made me wonder how much we enjoy events more because we’ve made a conscious decision to enjoy them, than because they affect us immediately and unthinkingly. If our distinction between ironic and sincere engagement is blurred, it becomes difficult to engage with anything at all. To venture further out than we would ordinarily, though – and go some way in reconciling the much-acknowledged town/gown divide - can only be a good thing. It is certainly easy to forget life beyond college walls; perhaps, then, it is sometimes important to consciously challenge our initial judgements and routines. With this in mind, the Cambridge bubble expands just a little: a trip to the Grafton Centre might be just the ticket to relieve a bad case of the week five blues.

Room of one’s own



Orla Polten is a third year undergraduate student at St John’s, studying English.



Looking For Fun and Feeling Gloomy

Now Hallowe’en is over, here comes our own localised horrorshow - Fifth Week, which, according to Cambridge mythology brings an obligatory (and if well-executed, deadline-deferring) breakdown. With even the sun sacking it all in just after lunch, cheer your ears with this upbeat playlist (with downbeat lyrics). Lyrical dissonance, if you will - songs that sound optimistic but say quite the opposite.

Compiled by Charlotte Wu

Jens Lekman - The Opposite of Hallelujah

Being from Sweden, land of endless summer nights and blink-and-you’ll-miss-them winter days, singer-songwriter Lekman’s feelings of S.A.D.ness (see also unmistakable tinge of melancholy in the discoest of ABBA songs) are rendered through the jauntiest of tunes. There’s even a xylophone involved.

Cocknbulkid - Hold On To Your Misery

This is not only one of the happiest-sounding songs about being unhappy - it’s just one of the happiest songs ever. Just don’t listen too closely...



Eels - Hey Man (Now You’re Really Living)

No great artists were happy all the time - just look at it all as valuable life experience. The Eels agree - “Do you know what it’s like to fall on the floor/ And cry your guts out ‘til you got no more?” If you do, “Hey, Man - now you’re really living”.

The Clash - Train in Vain

On that note, here’s one to perk up the broken-hearted - defiantly making betrayal and disappointment (“Did you stand by me? No, not at all”) sound like you’re having a brilliant time.

Get Set Go - I Hate Everyone

If you don’t like the idea of a song that makes the sentiment “All the people on the street, I hate you all” into its infectious sing-a-long refrain, try and cycle down Sidney Street at the weekend during shopping hours

and then get back to me.

Belle & Sebastian - Get Me Away From Here I’m Dying

For when the air-pressure of the bubble gets too high and you need an escape - even if only into the brightly tinted, wistful world of B&S’s melodic pop.

Bruce Springsteen - Dancing In The Dark

Still not out of the doldrums? Well, what could possibly be a bigger endorphin hit than The Boss singing about self-hatred leading to redemption, with a genius keyboard riff and big 80s drums thrown in?



Wilco - The Wilco Song

Lead singer Jeff Tweedy wrestles with a gloriously grinding guitar line, while offering up “a sonic shoulder to cry on” - whatever happens, in week five and beyond, “Wilco will love you baby”.



Scan this code to listen to the playlist on Spotify or visit: <http://spoti.fi/uioGu1>

You had friends who lived in this room before you - how does it feel to be living there yourself now?

I spent so much of last year in this room that it feels like home. The last inhabitant filled the room with old flags and taxidermy animals and stained the carpets beyond repair, so seeing the empty room with those memories imposed on it was quite intimidating at first.

What’s it like waking up to a 500 year old mural on your bedroom wall?

The animals in the painting are at once so sweet and disturbing. I regularly have intense false-awakening dreams in which they come to life and dance about my room.

What do you think is the most important non-functional object to have in your room?

A gold compass that was a gift from a close friend and reminds me of my old life in Canada.

What are your favourite things to do in Cambridge?

Spending time with my friends and picking the little yellow aconites that pop up around the Backs in the springtime.

Drawing lines from life

The most natural of shapes: **Susy Langsdale** on the importance of art in Cambridge, the process of learning to sketch, and getting undressed

Just like drawing", says Susy Langsdale, who has been organising life drawing classes across the university since her first year. This term, they've expanded even to the Union, with the weekly sessions filling up fast with students from arts and science backgrounds alike. With Cambridge's distinct lack of a fine art department, it is student-run classes such as these which go some way in addressing the limited scope of arts opportunities available – particularly since The Shop closed its doors at the end of last year.

The process of creation is emphasised in the classes, with the two-hour sessions spanning anything from two-minute drawings to forty-minute detailed sketches. Susy assures me that the ability range of those who attend is equally as broad – "Often it is the lines drawn by a newcomer or novice that are the most striking", and

the final drawings produced are rarely put on show. The classes instead provide an immersive space to focus on putting forms to paper, and an alternative to the inevitable hours spent each week hunched over the computer.

"We see faces in clouds: these are the forms that we are most receptive to."

Having attended classes since she was 15, Susy now teaches them herself. She talks about the physical act of putting charcoal to paper, and how she tries to get people to see the multiple means of using the materials – again, to experiment with and enjoy the process of drawing itself. I ask about a very different sort of physicality that cannot be ignored within the classes:



that of the nude model themselves. Susy is quick to challenge what she perceives as a common misconception of life drawing as a niche interest within the broader scope of art classes – "the human body gives the most natural shapes to draw, and the most immediately understandable to us. We see faces in clouds: these are forms that we are extremely receptive to". She tells me about the abstracting of the body into contours and lines on the page, but I wonder whether the erotic element of the nude is ever truly detached. Speaking from her experience as a life model, Susy explains that the undressing carries the strongest erotic undertones – as well as being the most nerve-racking for the model. Once the class is underway, though, she assures me that the novelty of the nude quickly fades – "the real excitement lies in discovering how best to represent it". She accepts, though, that becoming comfortable as a model in classes has given her far greater confidence in everyday life. I ask whether she sees a gender divide

in classes – particularly in terms of the models. She nods vigorously: "Absolutely. For men, they seem to see the experience of being nude in front of a group of people as a sort of challenge to be faced. Women, on the other hand, often say that they are looking to overcome a quieter anxiety with their own body. But both, ultimately, are curious".

We talk also about the experience of seeing your own body on paper – "It's very strange", says Susy. "But then you start to focus on the drawer's point of view, and distance your own as the model". She describes how each person sees the same figure slightly differently – from the way the light falls to their mode of using the charcoal. "Life drawing gives you a new way of looking at things. It's an escape".

Life Drawing Classes :
Union, Tuesdays 7-9
Arc Soc, Fridays 2-4
King's, Wednesday 8-10
Christ's, Wednesday 7-9
Trinity, Monday 9-10.30
Susy spoke to Louise Benson.

SUSY'S TOP 5 NUDES IN ART

Jacopo da Pontormo - 'Self Portrait in Red Chalk'

His face, drawn in a mirror, has that inquisitive, analytical look that you often see in life classes as heads dart from paper to model whilst trying to transcribe the model's body to paper.

Käthe Kollwitz - 'Tod und Frau'

Kollwitz's works are not only technically incredible but also some of the most emotive I've ever seen. This etching, with a woman in the clutches of death, never fails to move me.

Auguste Rodin - 'Study'

Rodin's watercolours are how I want to draw. The bold line and the perfectly placed washes work together to create wonderfully coherent forms despite their brevity

of detail. I am always impressed with the poses he gets his models to hold.

Titian - 'Danae'

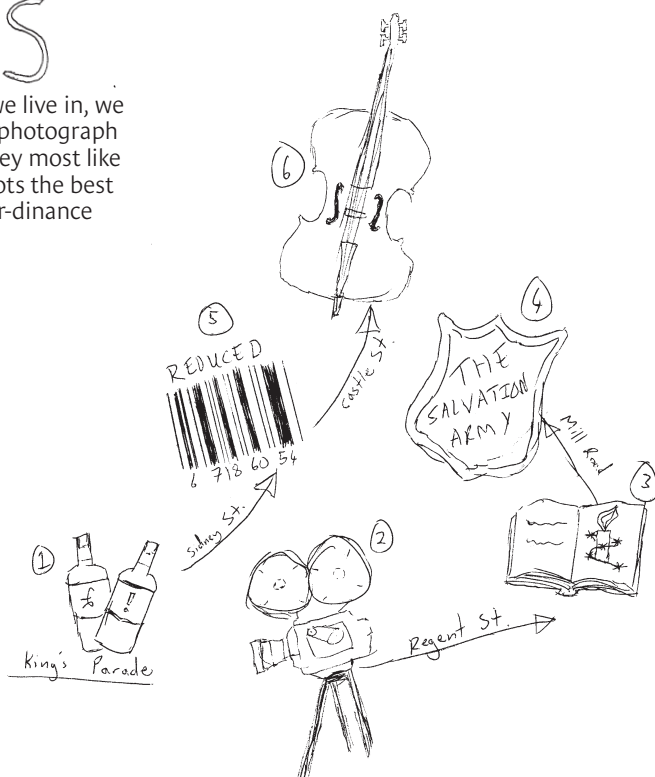
This is an illustration of the Greek myth in which Zeus seduces/rapes Danae whilst in the form of a shower of gold. Although Titian was perhaps not the best anatomist to have existed, he captured the golden glow falling across Danae's body so perfectly that no other representation of this myth has any chance again.

Euan Uglow - 'The Diagonal'

The red in this is brilliant. I like that the marks of the academically taught technique that Uglow used to produce his image are still visible; it's nice to get a chance to see how someone else works out a drawing.

MIND MAPS

Looking at how we imagine the spaces that we live in, we asked students to draw a map and present a photograph of their view of Cambridge, and the places they most like to spend time in. This week, Patrick Sykes plots the best money-saving spots in his bargain-filled 'poor-dinance survey', for those with empty pockets.



1. Wine Merchants

'Double or quits' offers for the general knowledge lovers; '3 for 2' for the armchair mathematicians.

2. Arts Picturehouse

'Cut!' your expenditure at the cinema by playing the Arts Picturehouse's offers against themselves. £3.25 with Orange Wednesdays and student discount.

3. Amnesty Bookshop

Save the world, and some money! This little-known bookshop stocks the biggest, best, and most magnanimous selection of second-hand books in town.

4. Sally Ann's Charity Shop

The inverse side to the shady ethics of the high street: so cheap you'll feel guilty buying anything.

5. Sainsbury's Reduced Section

The pesky staff like to move the reduced section around sometimes, but it's there from 8ish. 'Bring out your bread'.

6. Kettles Yard Free Lunchtime Concerts

No such thing as a free lunch? Maybe not, but this programme of performances from a variety of talented student instrumentalists makes for a sound meal. Fridays at 1.10pm.



Fireworks



Bonfire Night is here: we're never going to be too old to gawp admiringly at bright lights and loud noises in the sky.

Ale

The ideal drink for dark nights in warm pubs. When in doubt, order the one with the most outlandish name.



Cold and sunny walks

The best time of the day at the moment is the very early morning – set your alarm one day to do a walk along the river to Grantchester in the crisp air before retiring to the library.

Twilight marathon at Vue

Dubbed by the good people at Vue Cambridge a 'Twiathlon', this triple bill of all three Twilight films, followed by the latest instalment in the saga, clocks in at 550 minutes runtime – we don't know whether to laugh or cry.



More than halfway through term

We're past the halfway mark and can't quite work out what we've achieved so far. And yet, the prospect of having another four weeks to get things up to scratch doesn't exactly appeal.



Pumpkins

Halloween's come and gone, and the remnants of our carved creations are beginning to wilt. Besides, we've had enough pumpkin soup to last us to next October.



Tarantino's 'Django Unchained'

His latest b-movie directorial excursion is set in the deep south, pre-civil war, and reportedly features rape, imprisonment, and extreme violence. We wonder how he's going to pull this one off...

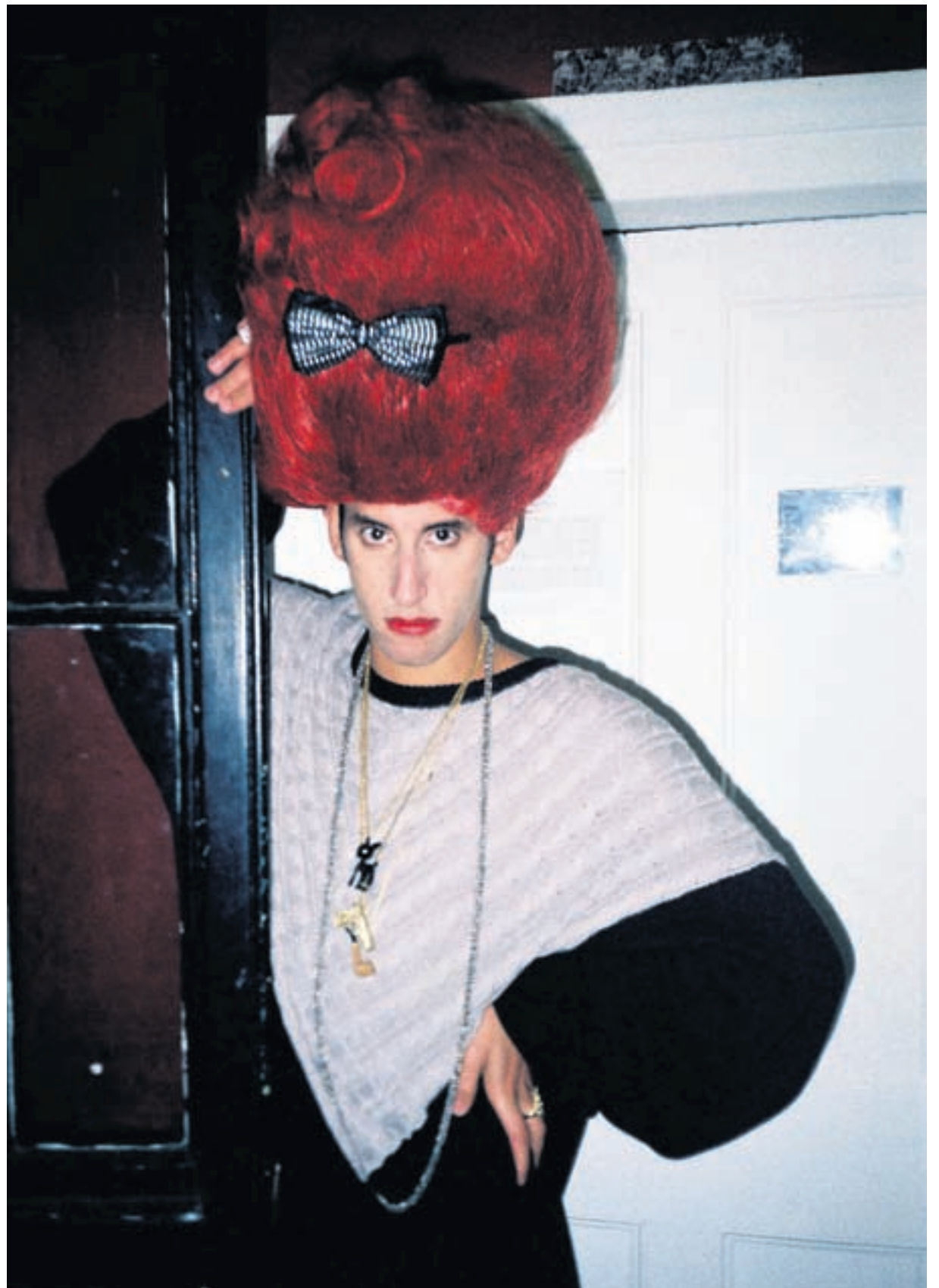




Do Men In DENIM

Models: Glamrou, Sherley DoNaughty and Aphrodite Jones
Photographer: Chloe Spiby Loh

DENIM, Cambridge's first and only drag-troupe, is back for another night of outrageous fun, and this time it's in QUEENS'...







Glamrou wears blue jacket from VINTAGE, assorted silk scarves, jumper dress AM GOLHAR, grey jumper BURBERRY and red scarf ALEXANDER MCQUEEN.

Sherley wears white skirt from VINTAGE and white flapper dress TOPSHOP

Aphrodite wears red jacket from VINTAGE, sequined trousers TOPSHOP, beige blazer HOUSE OF FRASER.

Jewellery all GALIBARDY. Wigs MODELS' OWN

Denim will be strutting its stuff on 11th November at the Fitzpatrick Theatre, Queens College

Student finance

Week five - the wallet's looking sparse, the tenner your Mum slipped you when she last visited is long gone; and there's still three weeks to go. *Varsity* examines where you should be looking after the pennies, and those moments of decadence that always seem justifiable...

CHEAP WINE



Forking out more than a fiver for wine is out of the question.

...But a decadent mid-afternoon cappuccino never hurt anyone.



COFFEE

GROCERIES



When it comes to the weekly shop, saving 10p here and there is the absolute priority.

...But combine overpriced snacks into a meal deal and we're sold!



MEAL DEAL

TOILETRIES



We'd sooner not wash than splash out on lotions and potions.

...But buying a fruit bowl/poster/unnecessary pot for our rooms is a long-term investment.



BRIC-A-BRAC

CLOTHES



It's hard to justify splashing out on things we might actually wear.

...But if it's college-branded and completely unwearable in public, here's the cheque!



STASH

LIBRARY FINES



We'd cycle through a hurricane to avoid the heartless librarian's £1 fine.

....But college bill deadlines? Pretty sure we could sweet-talk the Bursar out of that one.



COLLEGE BILLS

The rise of iPhoneography

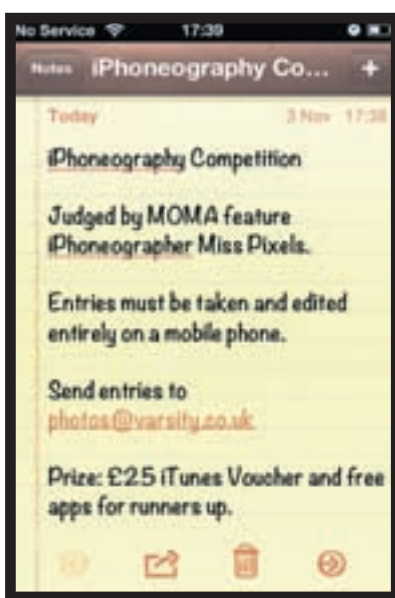
When the first camera phones became available they were provided such poor quality images that anyone serious about photography as a medium still had to carry their camera around with them in order to get any decent pictures. All that changed with the launch of the iPhone. Although the camera itself left a lot to be desired, the possibilities for image manipulation via the newly launched 'apps' allowed the birth of a new art form.

iPhoneography or Mobile Photography (for those still holding on to the grief of selecting an HTC over an iPhone) is defined as photography which has been taken and edited entirely on a mobile phone. As the technology industry continued to improve mobile cameras, the possibilities for creativity became even greater. The iPhone is now

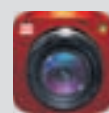
the most used camera on the online photography site *flickr.com*. The fact that everyone has a camera on them all the time allows for a constant stream of creativity, and the possibility to share the results with the public through social media gives anyone the chance to show off their work to the world.

The critics look down on the mobile phone as a photography medium just as they did when digital cameras first came about. But the beauty of iPhoneography lies in its accessibility.

Anyone can use the apps to create beautiful images and enjoy the process; and by the vast quantity of people already involved, those that truly wish to excel in the field are forced to be more creative and experiment with new ideas to progress the art form even further.



Varsity's six favourite iPhoneography apps



Scratchcam

A great app which creates beautiful vintage style photos with an amazing selection of filters, colours and effects wrapped up in a great interface.

Price: £1.49



Camera Genius

A fully featured camera for iPhone including a 6x digital zoom, video with real time zoom, anti-shake and other fantastic features. Everything the iPhone camera should be.

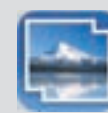
Price: £0.69



Diptic

Allows the combination of multiple images in great looking layouts to create photo-sequences or artistic juxtapositions of images. A simple but effective creative tool.

Price: £0.69



AutoStitch Panorama

This panorama app requires no skill from the user and produces incredible results. The stitching technology allows the creation of stunning panoramas and wide-angle views.

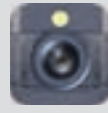
Price: £1.49



Halftone

Cartoon fun with this app which brings photos to life with comic-strip effects, speech bubbles and cartoon actions. Beautifully designed user experience and brilliant results.

Price: £0.69



Hipstamatic

It's already become an iPhone classic. Hipstamatic brings back the look, feel, and unpredictable beauty, of plastic toy cameras of the past with the ability to swap lenses, film and flash.

Price: £0.69

UNION MOVE TO ADMIT WOMEN

Old question reopened

ANOTHER attempt to allow ladies to become debating members of the Union Society will be made at a private business meeting on Monday, 5th November. The proposal this time is, in effect, for a trial period of one year only.

The Vice-President, Greville Janner, Trinity Hall, will propose the motion "That in order to preserve the character of the Cambridge Union Society as a male club while at the same time making all members of the University eligible to participate in debates, the House do proceed to discuss the following amendments to the laws."

A simple majority, which has often been obtained in recent years, is required to pass this motion. A majority of three-quarters of the House is necessary to pass amendments to the laws. But it is also proposed that, at a special private business meeting on the day following the Change of Officers Debate of the Michaelmas term, 1952, a simple majority of the House shall be sufficient to rescind the present proposals.

DEBATES ONLY

The amendments to the laws are, in substance, that members of Newnham and Girton should, on the payment of half a guinea a term, become eligible to participate in the debates of the society only, on equal terms with men.

The debate next Tuesday is: "Defenda est Cantabrigia." There will be six paper speeches, three by Cambridge undergraduates and three by guests. The guests are: Ivan Yates, President of the Oxford Union Society; the Rev. Nathaniel Micklem, Principal of Mansfield College, Oxford; and Capt. J. R. Benstead, R.N., St. Catharine's.

This week in 1951: the Cambridge Union discusses whether women should be allowed to participate in debates.

This week in 1961: Kings College agree to allow women to dine as guests in Hall once a fortnight.

This week in 1981: Corpus Christi passes a decision to admit female postgraduates and undergraduates a year later.

This week in 1971: 'delicious Margaret Eaves' and her 'groovy body' promote Cambridge's first all-female disco.

Confusion in the Union Chamber: Secretary Augenbra

A CLUB FOR GE

by Varsity Reporters

IN KING'S TONIGHT

TONIGHT the women come to King's. For the first time ever women are to be allowed to dine as guests in King's dining hall.

Up to twenty-two King's undergraduates will now be allowed to bring their women friends on alternate Saturdays in Full Term to dine at a second high table.

A glance at the menu showing such items as "Egg Cocotte Yorkaise" and Casserole of Chicken Provencale may reassure the most fastidious of gourmets, and in fact within hours of the lists being opened all twenty-two places had been signed for.

Whether this support will continue remains to be seen as there is a small body of undergraduates who in the words of one of them "consider this a full break with tradition."

THERE WAS CONFUSION AT THE UNION Debate on Tuesday when the Cambridge Union Suffrage Movement organised a female invasion of the strictly male debating chamber.

Here Jenny Fitter, one of the six women who took part, states her case:

"OUR aim on Tuesday was to show our determination that women should be members of the Union; that they are not incapable of behaving with suitably dignity in the Union; that they can speak during a debate.

In fact what had been intended as an orderly demonstration was turned into a riot. "Keep those bloody women out!" "This is a gentlemen's club!"

Jenni Dalches was howled down by the members of "Cambridge's major political forum" when she tried to state her case. The violence used by Union members—two stewards alone could never have been so obstructive—did not give much opportunity for dignity, suitable or otherwise.

Much wider issues have

been raised, however. The union is the citadel of Cambridge reaction and the behaviour of its members at Tuesday's debate—and at every previous constitutional attempt to get women into the union—is merely an intensification of the attitude implicit everywhere in Cambridge.

Women are in a minority of one to ten and to be a woman undergraduate is still thought of in many circles as an extraordinary thing. "And do women want anything but parties anyway?" seems to be the prevalent male attitude.

The point of Tuesday's demonstration was to show that they do. It might also suggest that if women were not in such a minority in Cambridge then nineteenth century attitudes could not be so obviously influential."

Women in Corpus

BY VIRGINIA BLACKBURN

AFTER 600 years of celibacy, Corpus Christi, Cambridge's smallest college is coming out. The decision to admit women was passed by an overwhelming majority of dons last Friday - just in time for female post-graduate applications for 1982.

The first influx of undergraduate women will be delayed until 1983, as next year's applications have already been made. By then the Priory Council will also have changed the statute rules to legalise the entry of women.

The new master of Corpus, Michael McCrum is "delighted" that such a substantial agreement has been reached. He feels that not only will women "enhance the life of our community", but that the move will "open the opportunities of a small college to women".

He dismisses suggestions that the expense of new facilities such as kitchens and better bathrooms will be great. One senior don felt that such suggestions were "sexist... it's like implying that women need heated rollers on every staircase." He added that the college will maintain a "variety of lifestyles" even when it has gone mixed.

There are also hopes that the move will push Corpus up the unofficial academic league table, where it lies third from bottom, although McCrum maintains that this

was a "freak year".

Undergraduate reaction within Corpus has been varied. Jonathan Hazwell, governing body representative, feels that the move is on the whole welcome, despite a newly launched, and objectionably titled society, P.O.U.F. ("Piss off U Females"). He added that it "is important to be a plural society" and hopes "Corpus can now look forward to a golden age of academic and social revitalisation".



No girl today should be without a roof over her head, and delicious Margaret Eaves, of Girton, has more than most. For she lives up to her name as can be seen here.

The clean freshness of the timbers lends a truly Scandinavian note to happy Margaret's blonde puff-cut. In fact, Margaret hails from the Rhondda, look you, and she's a Geographer. She has to be, living in a place like that.

Twenty-year-old Margaret featured in last week's Big V as the leading light of Cambridge's first all-female disco, Cheap Thrills. Anyone with a groovy body like hers is sure to provide more than just cheap thrills.

Photo by Jeff Fenton

Suffragette states her case
aun replies.

ENTLEMEN?



Silly Women

Women get fewer firsts, they earn less and from your editorial last week it would appear that there are fewer who can claim to be part of the "ruling hierarchy" in Cambridge. While there are of course many explanations, one that appears to be ignored is by far the simplest. Men may just be more intelligent, more ambitious, harder-working and better leaders than women. There are, after all, several thousand years worth of examples that illustrate this. It's almost tragicomic that whenever this subject comes up instead of explanations we hear excuses, which I'm sure will appear once again.

Navin Sivanandam
St Johns

Debauchery

While we all believe students should enjoy themselves, don't you think you're playing a dangerous game? Haven't you heard of alcohol poisoning. I suppose it might all stop when someone is found dead or falls into the river. Stripping off, vomiting, I'm not surprised if you are forced to eat cat food! Falling drunk into bed with a stranger, haven't you heard of VD, if you ask me it all falls down to attention seeking. I always thought students were a bit cracked, now I know. But still I guess there are some sensible students around though I guess they don't join in your stupid drinking games: they're nerds. If you ask me some of you still haven't got the nappie off your backsides.

A Great Grandmother,
Coventry

This week in 2001: readers' letters focus on whether a Glass Ceiling still exists in Cambridge and the St Catz girls' binge-drinking scandal.

Rescued from the archives

By and large, the position of males and females in Cambridge today is presumed equal. However, **Jess Holland** took a look at the stories *Varsity* printed this same week in past decades and found that a woman's place at the University was once a cause for far greater concern.



Women in Cambridge have been making headlines in the University papers for a long time. Articles either announcing their admittance to a new section of university life, or vehemently condemning the threat to tradition posed by their behaviour, are not hard to come by. By trawling the *Varsity* archives for what was printed in this same week 60 years, 50 years, or even only ten years ago, the discussion of women's place here is continuously contestable.

The 1951 argument about the right of women to participate in Union debates hit the headlines as traditionalist male Union executives sought to negotiate with determined female undergraduates. In fact, King's, which currently enjoys a positive reputation for open-mindedness, first allowed female guests to join members of the college at Hall in this week 1961. Even then the move attracted criticism from some undergraduate members, who dismissed it as a 'futile break with tradition'.

However, the problems encountered by women in their struggle for equal treatment did not solely emanate from male reactionaries but also from within their own ranks. Some women agreed that the debating society should remain for men only. Apathy from the more academic quarters of the female population was a fundamental stumbling block, as without solidarity there was little hope for women's collective voice to be heard, especially as they only constituted 10% of the student body in 1961.

Despite these difficulties, the 1961

edition also reported a "Feminine revolution" as an unstoppable force for change. The movement predicted the girls' army of "clip-clopping high-heels" would eradicate segregated institutions by the 21st century. But, arguably, this "revolution" is yet to materialise.

The all-male Pitt Club still exists. And so does the apathy within the student population. Where are the protests outside the doors of Pizza Express? The thought is laughable. Are members socially ostracised for their acquiescence to the exclusion of women, except as exotic guests? Again, the idea cannot be entertained; the members of the club are integral characters to many peoples' social groups and they will not be forced to seek refuge in each other's arms, despite their institution's belittling of female company.

It's almost as if the vibrant feminist hopes of an equal Cambridge society have been quietened, mesmerised by the co-educational colleges and lulled into silence by the relatively low profiles held by such gentleman's clubs these days. The lost sense of urgency within the movement is evident in the shift in the amount of press attention given to women's issues.

The events of November 1961 demanded a double-page spread but now, a writer would have to make a calculated decision to interpret a story in a gendered way. This could be because, apart from one or two harmless bastions of tradition, the time for feminist ideology has past.

After all, Feminist Soc is not one of the political societies in the limelight; many of its key battles have already

been won. All Cambridge colleges now admit women. The Union has a female president. This paper has many female writers. And more importantly, most students would regard themselves as treated as complete equals in all areas of university life.

This situation corresponds perfectly with the vast reduction in the number of women-orientated articles seen in the paper this week, which contrasts with the story from 60 years ago. However, the lack of urgency surrounding the feminist cause does not mean that true equality in the university environment has been achieved.

For example, if you tried hard enough to find a piece about issues concerning women in last week's *Varsity*, the piece about this year's applications might catch your eye. Despite the 2% rise in applications, there has been a 10.5% fall in the number of women applying to Cambridge. This is a significant figure, and what is worse is that it is not unique to Cambridge.

There has been a fall in the number of women applying to all UK universities. This is a serious issue which concerns everyone in our society, not just the people who identify themselves as 'feminists'. However, on a national level, the government seems more concerned with the fall in mature student applications, rather than the widening gap between male and female higher education. And on a university level, the majority remain blissfully unaware.

Apathy towards equality, it seems, is as much a poison to gender relations now as it was in 1951.



The
Fitzwilliam
Museum
CAMBRIDGE

LOVE **ART** AFTER DARK

with

THE FITZWILLIAM MUSEUM SOCIETY

Wednesday 9 November • 6.30 - 8.30pm

FREE student night at the Fitz



The Fitzwilliam Museum Society
www.srcf.ucam.org/fms



FitzMuseum Soc

UNIVERSITY OF CAMBRIDGE

Listings

Don't miss:



Music
Jerry Springer the Opera
ADC 19.45 (£8/£10)
Featuring the cream of Cambridge's acting and singing talent, come and witness triumph, tragedy and trailer trash combining to create this genre-bending show.

Sat 5th

Event
Midsummer Common Fireworks
MIDSUMMER COMMON 19.30 (FREE)
Described by The Explorer as the 'daddy of all local fireworks displays'. Hopefully it won't rain this year, but it'll be spectacular regardless.



Sun 6th

Music
La Serva Padrona
FITZWILLIAM MUSEUM 13.15 (FREE)
Opera buffa by Giovanni Battista Pergolesi with Christopher Dollins as Umberto and Madeline Claire de Berrié as Serpina

Film
Christ's Films: Tangled
CHRIST'S COLLEGE 19.30 & 22.00 (£3)
What happens when the greatest thief in the Kingdom accidentally stumbles upon Disney's charming and beautifully-animated take on the story of Rapunzel. Films show in the New Court Theatre.

Music
White Noise
THE JUNCTION 22.00 (£4 ADV)
Cutting through the white noise in Cambridge to give our city an alternative to the Saturday night mainstream. The party that sharpens the cutting edge. Lasers, 1000s of UV giveaways, 15ft high live visuals and a mashed up soundtrack unlike anything you've heard before!

Comedy
Omid Djalili
CORN EXCHANGE 20.00 (£19)
Multi Award winning stand-up television and movie star, Omid Djalili is back on tour with his brand new comedy show.

Mon 7th

Talk
Poetic Machines: On Art and Artificial Creativity in Literature
SIDGWICK SITE 17.00 (FREE)
A talk from Ulrike Küchler on the intersection between discourses of art and the relation of man and machine in literary texts.

Music
The Stylistics
CORN EXCHANGE 19.30 (£23.50 ADV)
The Stylistics were one of the smoothest and sweetest soul groups of their era. All of their hits were ballads, graced by the soaring falsetto of Russell Thompkins, Jr. and the lush yet graceful productions of Bell, which helped make them one of the most successful soul groups of the '70s.



Music
Turin Brakes
THE JUNCTION 19.00 (£18 ADV)
Thi Turin Brakes perform their classic album *The Optimist* for its 10th anniversary with support from Jersey Budd.

Tue 8th

Theatre
The Glass Menagerie
CORPUS PLAYROOM 19.00 (£5/£6)
The world-famous Marlowe Society ("a powerhouse of theatrical expertise" – Sir Ian McKellen) presents Tennessee Williams's most intimate dramatic masterpiece.



Theatre
Bird Pie
CORPUS PLAYROOM 21.30 (£5/£6)
This delicately judged drama jumps between the present time of the murders, and a poignant exploration of one childhood gone awry. With an audaciously shifting tonal range, a grotesque musical comedy meets a brutal exposé of love, loss and factory farming.

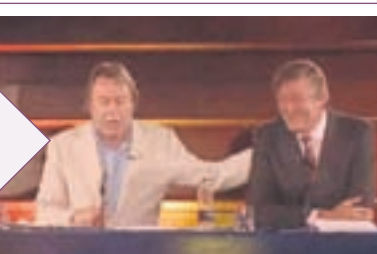
Music
Leonardo Live
ARTS PICTUREHOUSE 19.00 (£5/£6)
Described as a once-in-a-lifetime exhibition of Da Vinci's greatest works – at your local cinema. It's beamed live from the National Gallery's new exhibition: 'Leonard Da Vinci: Painter at the court of Milan'.

Wed 9th

Talk
Sustaining Myth: How Languages Get and Lose their Mojo
L1, FACULTY OF ASIAN AND MIDDLE EASTERN STUDIES 17.15 (FREE)
This talk is part of the Cambridge Endangered Languages and Cultures Group series.

Theatre
Scrooge & Marley
ADC 23.00 (£5/£6)
At once a terrifying ghost story, a delightful comedy and a triumphant reminder of man's power to change, this enchanting modern fairytale is not to be missed.

Talk
Christopher Hitchens in Conversation with Stephen Fry
ARTS PICTUREHOUSE 20.30 (£13 STUDENT) Broadcast live from the Royal Festival Hall.



Thu 10th

Music
Moishe's Bagel
THE JUNCTION 19.00 (£12.50 ADV)
Formed in Edinburgh in 2003, Moishe's Bagel combine the energy and passion of Eastern European folk music with the excitement and soul of improvisation.

Music
Ruth Wall - The Girl with 3 Harps
KETTLE'S YARD 20.00 (£14)
One of the UK's leading harpists – specializing in lever harp, buzzing Renaissance bray harp, Gaelic wire strung harp and concert harp.



Debate
This House Believes that Money is the Root of All Evil
THE UNION 19.30 (FREE)
The comedy debate is always a must-see. The Oxford Revue come across from Oxford for it, so it has to be good.

Fri 11th

Talk
Rev. Ian Paisley
THE UNION 19.30 (FREE)
Ian Paisley, Lord Bannside PC, co-founded the DUP in 1971. Under his leadership it grew to become the largest unionist political party in Northern Ireland.



Music
Piano Recital: Michael Leach
KETTLE'S YARD 13.10 (FREE)
Lunchtime piano recital featuring Beethoven, Chopin and Liszt.

Event
Denim
QUEENS' FITZPATRICK HALL 21.00 (£5)
Cambridge's first and only drag troupe is back, so head to Queens for the extravaganza. Dolled-up drag queens, dashing drag kings and all manner of glamorously polysexual performers, what more could you want?

Outside the bubble

Event
Natural History Museum Ice Rink
NATURAL HISTORY MUSEUM, LONDON (NOV 4TH -JAN 8TH) (£12.50)
Book now as tickets sell out for this Christmas season highlight.

Event
Lord Mayor's Show and Fireworks Display
AROUND LONDON (NOV 12TH) (FREE)
The procession begins at Mansion House at 11am, and the fireworks display is at 5pm from a barge moored between Waterloo and Blackfriars bridges.

Event
Amazon
SOMERSET HOUSE, LONDON (NOV 2ND-DEC 4TH)
An exhibition of photographs by Sebastião Salgado and Per-Anders Pettersson in support of Sky Rainforest Rescue – a three year partnership between Sky and WWF that and aims to help save one billion trees in Brazil.

Music
ZooNation: Some Like It Hip-Hop
PEACOCK THEATRE, LONDON (UNTIL 19TH NOV) (£12-£38)
The street dance company is back with a brand new show. A comical tale of mistaken identity, cross dressing and revolution.

Organising an exciting event? Think everyone should be attending? Need someone to go with? Email listings@varsity.co.uk, no later than Monday on the week of publication. Whole new online events calendar on its way...

The Column

Carter Bridge



One of the more curious Cambridge bridges, this covered pedestrian and cyclists' bridge was apparently, when erected in 1989, the longest such bridge in the world. Stylistically the bridge is quite 'European' in character – more so than other Cambridge bridges. It wouldn't look out of place in Düsseldorf or Lyon.

It also belongs to that period of architectural fashion in the 80s and 90s where modernism was not looked upon all that kindly. It is, of course, really a 'modernist' bridge, but it has been coloured, in bright reds and blues, in order to disguise its basic utilitarianism.

Psychologically, it is intriguing too – in that it is essentially an elevated tunnel. Cycling along it in the morning, the first thing you notice is the increase in temperature, caused by the perspex walls acting like a greenhouse. As well as this, there's the fact that those said walls are visually opaque when viewed at an obtuse angle, so that when cycling one can't really see one's surroundings at all. Turn and look, and the railway track below emerges.

The effect of this is to insulate, and to isolate one from the surroundings. Doubtless, the purpose of its erection was to make crossing the railway safer, but it was also to create a local landmark – something populist, 'funky' and 'integrated with the community'. While the design is quite accomplished, the attempt to make something communitarian did fail.

The fate of the bridge today is to stand opposed to the absolutely functional Mill Road bridge, which now sports, thanks to the Cambridge Youth Forum, an impressive mural. Despite its dangerous shape for cyclists and pedestrians, and its bland design, thanks to its mural this bridge achieves a kind of communitarianism that the Carter never could.

Perhaps this is all about the relationship of a piece of architecture to its social surroundings – that somehow buildings and structures must be 'accepted' into its social surroundings by the public. And that architects, no matter how they try, no matter how good or clever or colourful their design is, can't make this happen on their own. **LAWRENCE DUNN**

FILM

Page One

★★★★★



The New York Times has reached crisis point. Contending accusations of plagiarism, facing competition from online news outlets, and suffering diminished circulation, its future looks uncertain in an environment still reeling from the financial crisis.

This excellent new documentary from director Andrew Rossi casts a sharp but thorough look at the inner workings of *The Times*, prompting one to consider, for how much longer can the New York paper stay afloat?

Rossi was especially lucky to be filming the year of the leaking of Afghanistan footage by Wikileaks. By contrasting this with the leaking of the Pentagon papers to *The Times* in 1971 by Daniel Ellsberg, he offers a particularly effective illustration of the changing face of media.

The Afghanistan footage became available instantly to the public via the internet whereas *The Times* had taken four months to publish the Pentagon papers. Were he to have a similar opportunity again, Ellsberg says in an interview with Rossi, he would go straight to the web.

When news stories are immediate and free on the internet are newspapers at all relevant? This is the question that underscores the film but unfortunately is largely left unanswered. Whilst it is made obvious that *The Times* faces a difficult period, we are never told just

how difficult. The identikit financial analysts scattered throughout the film, all pronouncing the imminent 'death' of the paper, are unhelpful, offering no concrete evidence to justify their stark view of *The Times*'s fate.

The attaining of any sort of conclusion is prevented by the self-interest of interviewees. The paper is vehemently defended as relevant and sustainable by its employees, and, of course, is dismissed as a relic by bloggers and rival news outlets.

The occasional lack of focus and slightly chaotic way in which the interviews and stories are melded together works to the film's advantage, reflecting the disorder of the newsroom, and making it lively and watchable. This energy is further cemented by the reporters on the paper Rossi chooses to follow.

There is young, idealistic Tim Arango whose childhood dream was to work at *The Times* and whose goal it is to tackle life's big questions

through journalistic pursuit. We also see blogger Brian Stelter, a softly spoken techno whizz who laments his colleagues' disengagement with new media. Much of the focus of the film is given to media reporter David Carr, a sarcastic, ex-coke addict with the voice of Tom Waits, who delights in aggressively defending the paper from the attacks of smug young bloggers.

The film was intended to be based solely on Carr and it is obvious why – he is by far the most interesting watch; his dry humour constitutes almost all the film's comedic moments.

Whether *Page One* would have been as compelling without his presence is worth consideration, for there is a noticeable tendency for Rossi to fall back on sometimes irrelevant and repetitive footage of the reporter.

We watch Carr travelling, Carr arguing, Carr at media gatherings, Carr arguing some more and Carr



Inside The New York Times

READING

New Cambridge Writers at the Judith E. Wilson Drama Studio

★★★★★

Poets. They have big hair, big eyes, and plaid shirts. Also quiet voices. And lots of feelings. They're often quite shy and self-deprecating as they spill their guts to an audience. Poetry readings can be a distraction from the words themselves – the personality of the poet risks getting in the way of the writing. But on the other hand, they restore the immediacy of the voice, humanizing the poetry. The Poet-with-a-capital-P becomes a person.

Rowan Evans, the first reader of the night, finishes his poems in unexpected ways – 'my nails and beard/as garlic, as bluebell' – and the way he reads them brings out this inconclusiveness beautifully. Felix Balzagette read among others the poem 'Afterglow', featured in Varsity last week – which works even better in performance. Balzagette's poem about sticking his finger up a girl's arse and being amazed at the complete lack of, um, smell – was a highlight of the night. Don't laugh. Although most of us did, a lot, because he put it so endearingly.

Sophie Seita read the un-manifesto for the un-titled poetry magazine that she and Luke McMullan are setting up: "embrace the perhaps", she said,

and "if we say this enough we can kill it". But almost all the writing here was fresh and intriguing.

Isabella Shaw was sublime, reading her poem that won last year's Benjamin Zephaniah prize, and an excerpt from a novel-in-progress, a fantasy saga gorgeous prose –

This reading renewed my faith in student writing, in creative process as process, in performance as collaboration

something like *Game of Thrones* if it were written by Florence + the Machine. Published writers André Mangeot and Jane Monson were excellent – who knew poems named after cocktails could be so good? Tim Shaw – head of the English Society, for those recalcitrant English students who didn't know – had written some of his poems that morning – but they were polished and precise, and you wouldn't have known. This reading renewed my faith in student writing, in creative process as process, in performance as collaboration – and not because of the free wine. Margaret Atwood, mocking the excessive angst cultivated by 'The Poet', wonders, "do poets really suffer more than other people?" These poets, however, seemed like they were having a damn good time of it. **CHARLOTTE KEITH**

MUSIC

Bangs and Works: Volume 2

★★★★★

It's not often in today's hyper-connected, inter-webby world that a good band, let alone a vibrant scene, goes undiscovered for long. Yet somehow, for the best part of a decade, the world overlooked Chicago's feckutastically futuristic Footwork scene, and it took Planet Mu's 2010 compilation *Bangs and Works: Volume 1* to rectify this.

Footwork, the latest mutation of Chi-town's Ghetto-House continuum is based around upbeat, 160 bpm tempos, Frankenstein-esq digital mutilations of the human voice, fat subbass and limb-confounding poly-rhythms with lots and lots of tom toms. It simultaneously sounds like all dance music smushed together and like nothing else before it. *Volume 1* was all about showcasing this genre's strangeness. *Volume 2*, its diversity.

Jlin goes in with two of the high-light tracks – 'Exotic Heat' with its N-Type-esque saw tooth wobble and militaristic drum rolls and 'Asylum' which hits with the epic force of Holst's 'Mars'. Traxman's 'Funky Block' takes an old Funk lick and speeds it up, slows it down, plays it backwards and forwards to both hypnotic and maddening effect. Gloopy.

On 'Bullet Proof Soul', Boylan

making slightly cloying, introspective statements about the nature of journalism. Regardless, it is this character focus that is crucial to the documentary's success. It looks beyond *The Times* as a faceless, aged institution to the passionate and committed individuals keeping it running.

Some moments of the film carry real emotional power. Shots of staff tearfully making goodbye speeches after particularly vicious job cuts in 2009, and the overwhelming sense of loss at Tim Arango's send-off to Iraq, gives one a real sense of the camaraderie in the office. It is not just the paper, but also a real community that is being challenged. It is through this the film best engages its audience, making one genuinely care for its fate.

It is noteworthy that the film is dominated by white males. Whether this is an accurate reflection of staff at the paper or a flaw of the film's scope is debatable. The paper appointed its first female executive editor shortly after filming finished, so I am inclined to say the latter. The image of the testosterone-fuelled newsroom is dated and not especially conducive towards making *The Times* appear relevant in an otherwise supportive and sympathetic documentary.

Ultimately though, this is a thought-provoking, compelling and very watchable portrait of the 'Grey Lady.' It puts a human face to the US institution, and manages to be humorous, touching and consistently interesting, whilst raising a number of important and weighty issues.

ABBY KEARNEY

Playing at the Cambridge Arts Picturehouse.

arranges his toms into a rolling breakbeat, layers them with jazzy piano and then throws some pitched up Hardcore diva into the mix, bringing to mind a deranged cousin of LITJ Bukem's Jazzy Jungle.

'DJ Client #1' sounds like a condensed history of African-American rhythmic experimentalism, drawing the links between Jazz, Funk, and now, Footwork. Young Smoke's 'Wouldn't Get Far's phaser-drenched vox and halfstep beat evoke the Housier-end of Joy Orbison. DJ Metro's 'Burn Dat Boi' represents the

Those who persevere will find an album for the mind and for the feet

olds-school Chicago sound with its menacing hip-hop vocals.

Unfortunately, the only sound missing is that which is most likely to win Footwork new fans. More melodic, rhythmically palatable, housey tracks like DJ Rashad's 'Nite Love' or 'Deep Inside' are conspicuous by their absence. Such are the tracks that anyone could listen and instantly love, and importantly, know how to dance too. Their non-inclusion seems obstinate and elitist. Yet those who persevere will find an album for the mind and for the feet, to love because of, not despite, its weirdness.

DOMINIC MORRIS

Released on the 7th November on Planet Mu Records

LITERATURE

Steve Jobs by Walter Isaacson

★★★★★

On the 5th of October, at 56 years old, Steve Jobs finally succumbed to the cancer he had been fighting for eight years. He was probably the greatest entrepreneur of our generation.

The iMac, iPod, iPhone, and iPad all owe their genesis, in various degrees, to Steve Jobs. In an earlier stint at Apple (which he co-founded), he revolutionized computing with the first Macintosh.

His successes as CEO have been incredible: in the last few years, Apple, in terms of market

capitalization, surpassed not just Microsoft, it's arch-rival, but also, briefly, Exxon — becoming for a few hours (this August) the most valuable company in the world.

Walter Isaacson's biography is the first to benefit from Jobs's cooperation. It's based on over 40 interviews with Steve Jobs himself, and the biographer, who has in the past tackled visionaries such as Franklin and Einstein, was given unrestricted access to his family and friends.

The book comes packed with revelations: it exposes Jobs' mercurial, often intolerable personality; his polarized view of the world (people were 'heroes' or 'bozos'; products, 'perfect' or 'shit'); his unparalleled focus. Jobs operated with 'a reality distortion field'. As readers we are almost unsurprised

to find that annual awards were once handed out for standing up to him. Though Isaacson clearly admires Jobs's genius, he doesn't gloss over his troubled family relationships

Steve Jobs believed in making no compromises, and he deserved better than this

or his treatment of his employees. There is a journalistic aspect to the book which makes you smile and wince at the same time, because it so clearly must be true.

The book is also, unfortunately, flawed. Originally intended for publication in March 2012, its release

date was moved to November 21st 2011, and later another month back to October. Though it sprawls, at 600 pages, *Steve Jobs* feels like the result of compromises made to tap into the media frenzy following Jobs's passing.

It's often repetitive or redundant, and the themes Isaacson has drawn from Jobs's life - the way his trip to India and youthful experiments with LSD fed into his working life, for example - are hammered into readers' skulls with little subtlety.

All this is a pity, because, as Isaacson shows, Jobs was the sort of man who could look at a product two weeks before the release date, decide that 'it's shit', and work, with his team, inhuman hours in redesigning it. Steve Jobs believed in making no compromises, and he deserved better than this. **ARON PENCZU**

MUSIC

Summer Camp - Welcome to Condale

★★★★★

Summer Camp's second album *Welcome to Condale* inhabits a world encapsulated by teenage angst, where simple events take on catastrophic significance, small arguments become meteoric crashes and first love actually is the end of the world.

Boy-girl duo Summer Camp, who have produced a handmade magazine as a guide to the fictional suburban town of Condale in which the album is



set, have crafted an album enveloped in nostalgia for the culture of the 80s, translating the melodrama of the old TV programmes they reference into brash, infectious pop songs.

The musical core of the record is

well represented by self-titled track 'Summer Camp,' with reverb-laden drum beats backing unashamedly 80s synth lines that bounce and echo off of one another as Elizabeth Sankey delivers a characteristically soaring and effervescent vocal.

What keeps the album from veering into the territory of ironic pastiche is the endearing earnestness of it all: this is a band that completely embraces the material they draw inspiration from, without a hint of irony.

Indeed, some of the album's best material comes from the band's complete submission to the hyperbolic emotions of youth. 'I Want You' is a perfect representation of the obsesiveness of first love as one insistent

electronic pulse changes tempo unpredictably, and slightly sinister layered vocal lines revolve around the speaker's unquenchable desire to "make you love me so much you'd have to ask permission to breathe."

Yes, this is mostly familiar material, but it is done with such flair and earnest skill that the hazy, idealized atmosphere moves from potentially cloying to endearing on the strength of 12 almost uniformly perfect pop songs.

Welcome to Condale may not be earth-shattering, but surrender to its lovingly designed world, and the songs may just take on the sense of overwhelming urgency of their characters' angst-ridden vignettes.

RORY WILLIAMSON

FILM

Miss Bala

★★★★★



Miss Bala, the new film from director Gerardo Naranjo (*I'm Gonna Explode*), offers a harsh look at the criminal underbelly of Mexico, from the perspective of Laura, a beautiful young girl caught up unexpectedly in the unpleasant world of the Mexican Drug War. Whilst the message of the film is indubitably important, and Naranjo provides a valuable insight into the corruption and anarchy currently subsuming Mexico, the film itself can be described, at best, as a mediocre political thriller, with little emotional depth or suspense to make it especially notable.

At the start of the film we are introduced to Laura, a 23-year-old girl living with her brother and father in an ostensibly deprived region of Bala, California. Persuaded by her friend, Suzu, Laura enters herself into the Miss Bala California beauty pageant, with hopes of using the competition as a way out of her poverty stricken lifestyle.

When the two girls visit a seedy nightclub, Laura becomes embroiled in matters far beyond her capabilities; as the only witness to a brutal massacre, she is abducted by members of a criminal gang and forced to do as they demand. By bribing the organisers,



Laura Guerrero or 'Miss Bala', played by Stephanie Sigman

Laura's captors manage to fix the competition, intending to use Laura's "success" to their advantage.

Unfortunately the entire premise of the film seems somewhat implausible. Laura's infrequent attempts at escape seem less than enthusiastic, and it is difficult to understand quite where she is coming from or what she is trying to achieve. As the only real character in the entire film, Stephanie Sigman, who plays Laura, is under a lot of pressure to deliver.

Sadly her character is far too underdeveloped to offer any kind of emotional attachment or genuine empathy. Her relationship with her father seems non-existent, for reasons unexplained, whilst that with her brother has great potential which Naranjo unfortunately declines to cash in on.

We also learn little about the political background for the film. As someone personally unfamiliar with

the intricacies of Mexico's current political climate, it would have been useful to have been given a little more information.

Nonetheless, Naranjo's portrayal of a society overwhelmed by crime and corruption is affecting. There is a level of subtlety which is admirable, as the viewer is kept in the dark for much of the film, rendering us as clueless as Laura. Clearly this is a very personal film for Naranjo, who is making a very explicit statement about what he evidently views as the degradation of his homeland.

Visually, the film is stunning, sublimely juxtaposing scenes of violence and death with those of beauty and grace, highlighting the contrast between Laura's world and the world into which she has been dragged. This in turn gives an idea of the volatility of the situation in Mexico, and the potential for anarchism.

While political thrillers centred

on drugs, money and guns are not uncommon, it is interesting that Naranjo has chosen for his protagonist a very young, naïve woman. Caught up in the crossfire, in a very masculine world, Laura's character manifests the vulnerability of women in such a society. Finding herself in a lose-lose situation, Laura's determination and resilience are at the heart of the film.

Such a strong female character seems especially prominent when placed in the beauty-pageant context, which, by its very nature, highlights the passivity and objectification of women. In contrast, the men in the film are, without exception, portrayed as cruel, violent and sexually aggressive.

In fact praise must go to Noe Hernandez who plays Laura's main kidnapper, Lino. Though his character is never explained in any great detail, his performance is one of the few saving graces of an otherwise lack-lustre film. His fixation on Laura is disturbingly realistic, culminating in a rather unpleasant moment in the later part of the film, though doubtlessly one of the most believable, and memorable, scenes. Sadly, despite these few praises, the film just doesn't quite work.

At nearly two hours it feels like the plot is missing something (real characters perhaps) and the lasting impression is ultimately that Naranjo is using this film as a vehicle with which to convey his own very personal grievances. **ALICE BOLLAND**
Playing at the Cambridge Arts Picturehouse.



Tracks

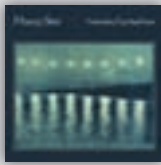
Wild Man - Kate Bush



Gone is the 'magic realism', the insane aerial balletics and the Kate Bush who appeared, genuinely, to

believe herself to be 'Katheeeeeee', the 19-year-old caught up in a bizarre semi-permanent state of self-parodic theatricality. Yet in 'Wild Man' there are glimpses of this surreal musical landscape. This track contemplates from afar the recognizable terrain from which Bush enigmatically warbled her way through her vast vocal range. Those dizzy high notes are reduced to a ethereal whisper with such outré lines ("you were pulling up the rhododendrons"), layered over a contrapuntal base of organ and percussion reminiscent of her classic work from the '80s. The result is more low-key, more subtle than the energetic theatrics of her works pre-*The Red Shoes*, but for dedicated fans an echo of quintessential Kate Bush from days gone by. **ELLIE CHAN**

Common Burn - Mazzy Star



Mazzy Star have been around for bloody ages, and this is their first release in an equally long time, heralding

an apparent comeback tour and album. It's a pleasantly relaxed effort, infused with various ambient acoustic instruments and clocking in at over five minutes. But the song dances a dangerous line between cliché and quality, with Sandoval's vocals sounding like a conservative Joanna Newsom and the guitar a bit 90s soft rock at points. 'Common Burn' won't change the world, but I'm sure it will have a few more love-lorn teenagers moodily staring out the window. Which is no bad thing. **FELIX BAZALGETTE**

Talk Box - Koan Sound

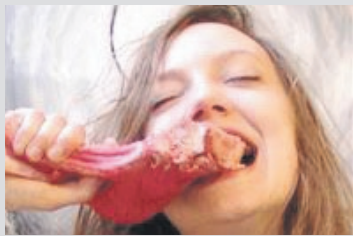


This track is a syncopated beep-box inspired delight. With wob-wobbing dubstep noises

chopped up with compressed samples and jazzy synths, this is a real feet shuffler. Part of their *Funk Blaster EP*, Talk Box is significantly less evil and grungy than Funk Blaster and The Edge, which may seem un-tuneful to those who never really 'got' the dubstep vibe. Koan is a Zen-Buddhist term for a statement or dialogue the meaning of which can only be fathomed through intuition or lateral thinking. So don't try to rationalize it – bob your bass-face. **VIOLA CRELLIN**

10 Questions for...

Kat Griffiths



Kat Griffiths matriculated at Gonville & Caius in 2008 to read English. Alongside many stage roles she wrote for the 24hr Plays and her first script, *The Cure*, won critical acclaim at the Edinburgh festival this year. Her latest venture, *Fierce*, opens at the ADC on 23rd November.

What’s the nicest thing anyone’s ever said to you?
“I only want sons, but if I accidentally have a daughter, I want her to be just like you.”

Worst public moment?
I once walked into a silent classroom and remarked “God, who died?!”...somebody had died.

Magic power of choice?
Driving responsibly. It’s just too exciting - I might take a sedative before my next test.

What’s the last thing you saw (theatre, cinema, tv)?
I saw Nikki Moss’s *Dandelion Heart* at the ADC - totally beautiful and charming.

What are you reading at the moment?
I’m not one for finishing books, so I suppose I’m still reading everything I’ve ever started... about four titles in total.

Guiltiest pleasure?
Enjoying church.

Favourite Cambridge haunt?
This derelict stone structure that sits pretty, far up the river, and houses my very cold picnics.

Fondest memory of studenthood?
Dancing home in the snow, all dragged up with my friend Adam complaining about how painful stiletto heels are, and finding King’s choir - also drunk - singing Christmas carols ON THE GRASS.

What would be served at your dream dinner party and who would you invite?
Really crusty bread, really salty butter, and red wine, with... Icarus?! Yeah Icarus, he’s been on my mind lately.

Favourite joke?
A girl decides that in the next three weeks she will write, direct, design, build, and finally act a play. Alone. Well, she finds it funny anyway. Come see *Fierce* at the ADC in Week 7.

KAT SPOKE TO SOPHIE LEWISOHN

THEATRE

Cruel and Tender
ADC Theatre

★★★★★

A producer can do a lot for a play, but they can’t buy good timing. With the armed forces returning from Libya, and the clean-up of the destruction caused by their weaponry underway, now is the time for this modern retelling a Greek tragedy, one where the emotional and political debris from an unnamed war in Africa must be swept away. *Cruel and Tender*, the 2004 play by Martin Crimp, one of British theatre’s finest word-smiths, is a well-executed piece brimming with tension, unease, and a sense of relevance just bubbling under the audience’s immediate comprehension.

The play is a take on Sophocles’ *Women of Trachis* in which the epic wars of Heracles are replaced by the War on Terror, a war fought to “purify” and “destroy” evil, the religious zeal of the Bush years not far removed from the god-driven combat of ancient times. Amelia (Megan Roberts) waits for her husband, the unnamed General (Lawrence Bowles) to return, and grows jealous, dealing with his and her own infidelity ever more erratically until she finally commits an unforgiveable crime. The interference of sexual politics with military politics is central to the play, as the General’s submersion in violence has led him to a terrible sexual perversity. As one character puts it, men “liberate, by which they mean fuck, women”.

Roberts’s performance is the centrepiece of the play, and she is captivating to watch; cold, vulnerable, distraught, and despite the

rapid-fire density of the dialogue, somehow also believable. Her announcement of the near-death of another character and the good news that they were now safe and eating yoghurt, was both chilling and moving, and yet also very unnerving.

In fact, the whole atmosphere of the play was unnerving. Far from the all-out gush of Greek tragic emotions, there was just something not right about the clipped, often underplayed exchanges. The chorus, a blankly whinnying trio of beauticians (Kesia Guillery, Matilda Wnek, Ailis Creavin), gave a horrifically unmoved reaction to the unfolding tragedy, while the lighting and set design gave a permeable, minimalist, insubstantial sheen to the whole affair. The addition of HIV and the clinical horror of chemical warfare

The whole atmosphere of the play was unnerving

to the poetic descriptions of suffering, so beloved of Greek tragedy, is a touch that removes any romance there might have been in these formerly legendary figures. The simple image of a subtly mad Bowles urinating calmly into a catheter, rambling about his Herculean deeds, before being sent to answer for “war crimes”, seems both to bridge and to widen the gap between us and our Greek ancestors.

This play has a lot of ideas in it, not all readily available to the audience, and is a tough watch. Chloe Mashiter’s production pulls it off through a strong cast and a dedication to the question of guilt for the crimes of man. To take a wonderful phrase from the play, is it “sex or rocket-propelled grenades”?
FRED MAYNARD

THEATRE

Quake
Corpus Playroom

★★★★★

A myriad of proposals, a huge explosion, and an overprotective tortoise: Siân Docksey’s play is so much more than the story of her grandmother, who was trapped under the telephone switchboard when a bomb destroyed the King David Hotel where she worked in Jerusalem in 1946.

The dramatic and gloomily lit opening scene moves smoothly into a family home in the Armenian quarter of Jerusalem. Two sisters, Anoush (Lydia Morris-Jones) and Myriam (Holly Marsden), argue over clothes. They talk about their worries for their safety and their future but always in a light-hearted and often amusing way - the characters never take themselves too seriously. Family tensions concerning moving away to America, prejudice against the British military command, and indeed about whom the girls might marry, never spill over into uncomfortable argument.

At the office, Anoush talks through the minutiae of her daily working life. The whole cast join her on stage, adding their voices, building up to

the moment of the explosion. The contrast between the usual activities of the office and the sudden outburst of the explosion had me jumping out of my skin. I had wondered how, with some white boxes and a cabinet, they were possibly going to suggest the aftermath of a bomb in the Corpus Playroom. But with some well-choreographed physical theatre, it worked.

Even then, I wondered how, if much of the rest of the play would be one girl’s monologue whilst stuck under some rubble, we would be kept entertained. Again, I was not disappointed. Anoush prays desperately and imagines various scenes of speaking to her colleagues

MUSICAL

Sweeney Todd
Queen’s BATS

★★★★★

If you didn’t get your fill of blood and guts over Halloween, then *Sweeney Todd* should do the trick. From the funereally discordant organ opening, Lewis Tan’s macabre set provides the skeleton of a dark, multi-storey Fleet Street well-suited to Sweeney’s subterfuge. Fleshing out the jutting bones of the scaffold is a juicy performance of Sondheim’s musical, directed by Anthony Woodman.

From the dizzying heights of Anna Cavaliero’s bower-bound soprano as the ghostly songbird Johanna to the baritone depths of Laurence Williams’ base intentions to marry her (despite her being his ward) the singing grasps the drama of the lyrics. It is sustained and augmented by the chorus, a morbid choir of ghoulish and mask-like faces, spot-lit by torchlight in moments of individual melody, and who contribute a consistent slickness to the pace of the action.

Craddock’s Todd is engaging, a performance of progressively increasing gravitas and mania, oscillating between his dual identities as frequently as he climbs up to his putrid parlour from Mrs Lovett’s cannibalistic fast-food joint downstairs. Unlike Lorna Reader’s Mrs Lovett, however, who dirties her hands convincingly in her pie flour, Sweeney remains somewhat implausibly clean. Gizzard gore appears impressively on the white sheets he uses to shroud the bodies of his victims, but it would have been yet more satisfying to see the

odd damned spot on the butcher himself, who does look a little bit like a newsreader.

Lorna Reader is a tasty Mrs Lovett, thoroughly convincing as the mastermind behind all the mischievous meat-mincing. She and Craddock successfully work the pseudo-tragic discrepancy between her desire for him and his desire for revenge, to which the rendition of ‘By The Sea’ is a memorable testament.

Michael Hamway deftly avoids the awkwardness of being a young man playing a young boy in his performance of Toby; a characteristic sensitivity to detail in a production which on the whole admirably manages the challenge of multiple musical murders and the necessity for complex theatrical engineering to ensure the appropriate suspension of disbelief.

Despite the somewhat comic lack of facial hair in a play about a barber, the acting, set, live music and talented singers all conspire to bring about all the meaty mischief, madness and melodrama you’d expect from *Sweeney Todd* at Halloween. **CAMILLA WALKER**



and Christmas with the family. She becomes obsessed with forcing herself to wake up.

We realise the clever ambiguity of whether this takes place while she was trapped, later when she was in a coma, or when we see her now, a grandma, forcing herself to wake up from a nap to find she is safe in her own son’s home in England with a teenage granddaughter who has absolutely no desire to play scrabble with her. Her son and his wife nervously discuss whether to tell Anoush the news of her sister Miryam’s death in Armenia, but after all, “She’s hardy, they dropped a hotel on her remember?”

Her death is happily not the last

thing we see. Miryam’s doctors become Anoush’s after her rescue as the cast dramatically pound their chests in the rhythm of a heartbeat. Instead of the end of a long life, we end with her reading the letters from Ernest who, after two years of asking every day, has made his last proposal. (His approach was always hopelessly casual: “Will you marry me”; “No”; “Shame”.)

Morris-Jones, quite rightly, comes close to stealing the show, but for me it was the way the actors worked together that gave the play its charm. Powell is responsible for a lot of the play’s ability to move so smoothly from one time to another. She manages to be completely different in voice and mannerisms in every one of her characters with no help from a costume change and very little time between scenes.

The movement between past, present and future works fantastically. The scenes with all five actors miming various activities didn’t always run smoothly, with Curry stumbling over his lines a bit whilst remembering his precise action for moving the wires of the operating board. But I put this down to first night nerves which will no doubt be banished by the knowledge that the play was so well received. Docksey’s first play is brilliantly written, well directed and the cast were excellent. **LIZZIE MOSS**



Suggesting a bomb blast in Corpus: ‘well-choreographed physical theatre’

COMEDY

Enemy of the People

ADC

★★★★★



I don't envy anyone thinking of staging Ibsen: all those sledgehammer metaphors, all those annoying buzzwords that his characters keep saying. (To take examples from this play – “monkey tricks”? “Restraint”? Who says that sort of thing over and over again?) Congratulations, therefore, to George Johnston and his company for dusting off everyone's favourite Norwegian and making his work fresh, gripping and credible.

And funny. When the play's assorted local bigwigs are unwilling to close a toxic bathing pool in order to preserve their own income and status, we feel, like Dr Stockmann (Tom Russell), that they're being callous – but, equally, rather ridiculous. Johnston recognises this and transfers it into what he describes in his director's notes as “moments of genuine comedy”. The best of these comes when Dr Stockmann finds himself at loggerheads with his brother the mayor (Quentin Beroud) in a local newspaper office.

Characters cause distractions,

conceal each other, stifle the odd giggle, and indulge in Pythonesque funny walks. But all it takes is the arrival of Mairin O'Hagan, who subtly moves between resolve and shuddering as Stockmann's wife, for the gravity of the situation to return with a jolt.

In this context, the rampant metaphors start making dramatic sense: it's OK to think some of them excessive because the characters themselves are the ones at risk of blowing things out of proportion. In the play's other standout scene, Stockmann finally unleashes a tirade against a crowd of townspeople, who lash out in turn from the auditorium aisles.

Their responses move fluidly between the scripted and the improvised, giving a much-needed sense of Stockmann's language as rhetoric in (disastrous) action.

Johnston has assembled a universally superb cast, carried by Russell's performance as Stockmann. This performance allows the opening scene to transcend its status as a conventional Victorian drawing room exchange. Stockmann feels slightly too young for his company, exhibiting a barely-repressed energy that eventually infects the other characters – he's oddly thrilled by confirmation that the town's water is spreading typhoid.

Over the course of the play,



The drawing room exchange ‘transcended its conventional status’

as characters like Aslaksen (Harry Baker) and Morten Kiil (a transformed Stephen Bailey) come into focus as gloriously-realised obstacles, Stockmann's energy manifests as rage in response, and he ages noticeably within the few days of the play's action. As he trashed his newly-sold house at the play's end, no Ibsen protagonist had ever commanded my attention as much.

This production makes a selling point of the original score composed by Jeff Carpenter. I'm not in a position to judge whether he's succeeded in filtering late Romantic traditions through a twentieth-century ear, but I liked it enough to

wish that it had been used for more than just smoothing over the scene-changes.

That said, finding something creative to fill the blackouts was great for maintaining audience focus.

The set design as a whole could have been more ambitious to match the rest of the production (although it's good to see brief use being made of the ADC stage's whole cavernous depth). But I can't bring myself to deduct a star for that. Stockmann never got a torchlit procession in thanks for his gift of enlightenment; I'd happily organise one to celebrate what this production has discovered.

JACK BELLOLI

THEATRE

Kings

Corpus Playroom

★★★★☆

Donald Futer's new play, *Kings*, is well suited to the difficult space of the Corpus Playroom. The set was the recording studio for *Friday Night with Dylan King*, a chatshow with the audience cast as the live studio crowd.

The show was opened by the host, Dylan King (Edward Eustace), bounding across the stage in a plum crushed-velvet jacket, nodding and gesturing to the audience, beaming smiles into the cameras, and doing his signature choreographed cymbal hit to the absent studio music. Of course the cameras weren't rolling, and the whole spectacle had to be repeated.

This was a problem that structured the play: the studio's cameras reliably faltered in every scene, so that the interview with star actor James Martin (Dominic Biddle) was regularly plunged into darkness. Biddle played an egotistical actor keen to fill every second of his screen time with 'personality', made up of faux-philosophizing, self-aggrandizing reminiscences and extravagant body language - when he finally agrees to sit down it is with legs spread and arms flung along the back of his seat. King launched James's career long

ago, but since then their fortunes have reversed: James is sought after in Hollywood, while King can barely attract guests to his show.

It is when the lights are down that things get interesting: the clash of egos that was subtext in the live interview becomes outright hostility off the air. Eustace does clenched-jawed evasion to perfection: “I'm sure no-one wants to hear about my private life...James, the audience came to see you!”

King's harrassed assistant, Sam (Lizzie Schenk), plays a convincing overworked intern. My favourite of her contributions is when she approaches James for an autograph, but doesn't ask her boss for his. She is unyielding to his hints that it would be easy for him to sign too, forcing him to demand, “Give that paper here!” Another memorable moment is when James smarmily tries to ask Sam out after the show and she puts him off with the excuse of course-work: “University?” “AS”.

The disintegrating chatshow concept is engaging, but it's slow to develop. It's clear from the initial sallies between King and Martin how they stand with each other, and the revelations of King's waning career and disastrous marital affairs aren't surprising when they arrive. The Machiavellian Mrs Burrow (Juliet Cameron-Wilson), who informs us at the end that the technical difficulties and disasters of the night can be credited to her, makes a great villain, but one without an obvious motive. The constant lights up/lights down alternation allowed contrasting exchanges between the men but became repetitive and bitty after a while.

Kings has some great lines and acting and an unusual and effective set-up, but the unvarying action left me underwhelmed.

SOPHIE LEWISOHN



THEATRE

Anderman

Yusuf Hamied Theatre

Christ's College

★★★★☆

Perhaps the most important thing to note about Jamie Patton's *Anderman* is its ambition – and, it should be said now, its failure to fail in bringing off everything it so very, very clearly tried to do.

Structurally sophisticated, it took upon itself a variety of ‘big ideas’, each flagged up with clarity at one point or another – the theme of goodness v. greatness; the theme of timelessness of art v. the transience of life. There was even a bit in the church at the end which screamed out to be ‘noticed pointedly’.

It faced, head on, a notoriously difficult authorial question – when your protagonist is an artistic genius, do you allow your audience a sample of his work? It will feel like cheating not to; but a death-knell is sounded the moment it looks like anything other than the work of a genius. So, that we should have been bombarded at every turn by Joseph Anderman's mediocre musicy felt, like everything in the play, overtly self-knowing.

Were we merely supposed to ‘understand’ these compositions to be, in fact, great – just as, on the

stage, we understand a curtain to be a door? Or were we supposed to question the authority of everyone who kept saying ‘genius’?

That this remained ambiguous is testament to the play's complexity. But it also contrasted violently with the excessive lack of subtlety which kept constantly rearing up.

This was mostly localised in the wrenching character of Julia, who came across as a kooky Hoxton incarnation of that flat cipher of womanhood which has stood at the centre of man-made art since the Fall, gazed at and destroyed by her author, who feels that as long as she looks interesting she'll be interesting.

But then, since Anderman himself treats her in just this way, perhaps she is supposed to be. I had constantly to ask myself this sort of question, a question made all the more cloudy for the thick layers of self-awareness heaped everywhere.

For every piece of high-fallutin' “poetic language” spoken by Joseph or poet Tom there was a self-deprecating duff reaction which read like a sign which should have been pasted above the stage: “NOT REALLY PRETENTIOUS”.

The obverse of this was the multiplicity of honking clichés in which the play's language was seeped (“Nothing left to live for”; “she takes my breath away”; “knight in shining armour”).

Clearly, this was not an unintentional device, and undoubtedly was making some sort of point about the futility of language. And yet, I had a feeling throughout that, somewhere, Patton may have lost his grip on his own irony.

Cliché was easily assimilated, consolidating the curious tensions between the ambiguously complex and the excruciatingly blatant.

JOE ROBERTS



Behind the Scenes

The Actor

James Swanton



Acting is rarely considered a backstage position. But despite all the high-lit, ungainly exposure, the majority of an actor's time passes in the shadows: preparing, rehearsing, concocting some new theatrical alchemy.

Scrooge & Marley is my sixteenth show at Cambridge. It came about as I hunted for a follow-up to my one-man revue *Pickwick & Nickleby*. As Dickens's best-known work, *A Christmas Carol* seemed an obvious choice. Something that had always bothered me in the *Carol* was the unresolved fate of Jacob Marley. Whilst Scrooge finds redemption, Marley, the spirit who secured it, is damned for eternity. Their partnership struck me as fascinating – and George Potts loved the story as much as I did. A cast of one became a cast of two and our mad and merry task began.

Acting is always better done with friends. The most tremendous aspect of Cambridge theatre is the sense of community; the endless possibility of an environment stocked with people as passionate about the same things as you. It needn't be the back-biting, ambition-fuelled hell it's made out to be. The sooner acting is embraced as rewarding and carefree, the better.

I like to think that this sense of possibility has influenced *Scrooge & Marley*. It's a character actor's fantasy. Not only do George and I have the thrill of playing the archetypal miserable git and chain-rattling ghost, but a sprawling mass of other beings. It's theatre carried to its improbable limit: here are changes in height, weight, gender, posture, class, and sanity. Redemption is at the heart of the story – a vital hope for anyone acquainted with those parts of themselves that they fear can never be loved.

Acting can also be a form of redemption. As Charles Laughton used to say: “This is a pretty old arrangement, isn't it? An actor and an audience.” That's the gift of acting – to tempt us from the shadows and confront us with humanity, in all its squalid grandeur.

Scrooge & Marley opens at the ADC on 9th November.



remus

i'd like to call
a spade a spade even

when it delves through
my skull w/ certain force-

progress with
a capital P: Palatine

Providence piss
off augury or no-

Prophets-Perverts-
Pride morelike & all those

palliative
efforts on your behalf

come to nothing-
skimming stones into the

horizon's teeth
kinship's ob/scene mural--

BRENDAN GILLOTT

Fair

"Oh yes
this little route of blades
is safe for you and safe for me
safe for him little too man
who has taken to you.
poor soul poor soul
We can we pity you oh lovely thing of
hair and teeth
you melting pot of fun fair fun."

can't I couldn't

"Where is the fair?"
"Where is she?"
I couldn't little path of blades
"Roll up roll up
Roll up roll up
Roll up roll up and

step this way

CELINE LOWENTHAL

Totting up

shaggy ham gapes in the fridge
like a smile or a twat and
the following things have happened
I have washed my hair
I have slept by a girl
I have slept with you
I have napped
eaten salad
looked at the floor

(this is the sum.)

CELINE LOWENTHAL

A Picture of Poverty

‘Our Lives’, an exhibition showcasing photographs of child poverty in the UK, opened at the House of St. Barnabas this week. **Tanne Spielman** discusses how far should we be disturbed by the ethics of photographic intrusion

Stories of the council stripping off all the wallpaper in the living room, heating that fails to work, no money for holidays, skipped dinners, dangerous neighbourhoods and shared bedrooms: child poverty shown in its rawest form. This is exactly the topic of a special photography exhibition called ‘Our Lives’ that has just opened in the House of St. Barnabas, London, in association with Save the Children.

The exhibition features the acclaimed photographers Simon Roberts, Liz Hingley, Laura Pannack, Abbie Traylor-Smith and Carol Allen Story who were approached by Save the Children to work with families throughout the UK, documenting their living conditions and daily lives. Disability, depression, and unemployment are just a few of the hurdles that these families try to overcome.

The project covered the cities of Birmingham, Wolverhampton, Glasgow, London and Ebbw Vale in Wales. It is reported that 38% of children in London and 1 in 3 children in Wales live in poverty. Such statistics make the ordinary photos of a mother changing nappies or standing with a pram all the more poignant. While the images of the children are distinctly beautiful in their composition and soft lighting, it is the photo of a violin stacked against a tattered wall or the shot of a bleak Welsh council estate that are truly eye opening.

In all, there is only one image which shows visible distress, that of eight year old Mekhye whose face is contorted in anguish. The other

photos have a calm stillness and the people seem suspended, creating a bleak ambience in daily activity.

Yet, should such artistic depictions have some ethical boundaries? Save the Children writes, “We wanted to

“Shouldn’t artistic expression have a basis upon reality, making the imagery even more powerful?”

create a body of work that captured these children’s lives on terms that they and their families were happy to share with the British public.” Yet the photographer may still take an intrusive role simply by depicting real people’s suffering. When vulnerable children are the subject of the photographs, the possibility of truly informed consent is limited.

Photographer Martin Parr has often been criticised for his portraits of deprived areas, yet he openly acknowledges that “photography is a naturally exploitative and voyeuristic medium.” And, shouldn’t artistic expression have a basis upon reality, making the imagery even more powerful? A tragic example is that of photographer Kevin Carter who committed suicide in 1994, suffering from trauma after photographing war torn Sudan. His famous disturbing image of a child starving under the gaze of a vulture won him the Pulitzer Prize for Feature Photography, while he was heavily criticised for not helping

the girl to the best of his ability. Showcasing poverty, it seems, does not necessarily solve the problem.

The IFS recently announced that by 2013 there will be 3.1 million children living in poverty in the UK. Arguably, this exhibition does seek to raise awareness of the issue of child poverty and urges viewers to donate to Save the Children, giving the images an impetus rather than being a mere showcase. It is the close to home, too close for comfort sentiment that makes this exhibition moving. Rather than participate in ‘poverty tourism’, the project is home grown, and the photographers visited families up to eight times.

Last year’s Tate Modern exhibition ‘Exposed: voyeurism, surveillance and the camera’ tackled the issue of the ethics of photographic intrusion,

including images such as Nick Ut’s portrait of children escaping the napalm attacks. Since we are a nation fascinated by exposure, the exhibition asked, why should we not analyse the ethics of photographic material, whether artistic or photojournalistic? Whether this will improve their lives and better their situation is up to us, and to the government.

The caption under one photo reads, “If I had the money I would make the house nice and pink and sparkly.” This mother is speaking for the thousands of parents across the UK who struggle to provide for their children. Perhaps, the ends do justify the means. While we are accustomed to seeing images of third world poverty, for once, British child poverty is given a face and a voice.

LIZ HINGLEY



“This area is bad. There are too many bullies here and it’s dangerous after dark.” Nicola, 14

Body Art

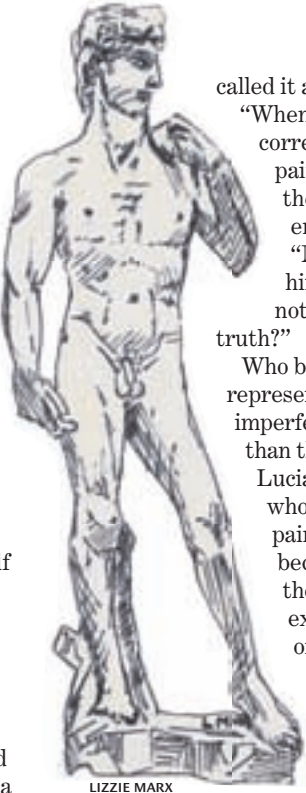
The body has always inspired artistic creation. For Ancient Greek and Roman traditions, it was a perfect ideal. Features like the straight nose, symmetrical face, triangular forehead and balanced stature – always poised in relaxation on one hip – were the building blocks of great Classical art, ready to be sculpted and painted.

Renaissance artists renewed the tradition, projecting harmony and beauty upon the figures of their paintings. Unlike Donatello’s and Verrocchio’s versions, for instance, Michelangelo’s *David* is not accompanied by the head of the slain Goliath. He represents the potential of humankind; the beauty of youth and strength.

As we wrap ourselves up against the biting chill of winter, **Samantha Hunt** pays homage to the work of art that is the body

Elsewhere, man is celebrated as a geometric structure which fits within a patterned whole. Leonardo da Vinci’s *Vitruvian Man* positions the body within the pattern of nature, fitting an ink drawing of two superimposed positions of the man in both a circle and a square.

Images of the reclining nude also recur throughout history, reinvented in accordance with cultural shifts. In 1864 Édouard Manet painted his scandalous *Olympia*, inspired by Titian’s *Venus of Urbino*. The latter work was itself inspired by Giorgione’s *Sleeping Venus*, and each image adapts its predecessor to revealing effect. Though Manet’s subject adopts the traditional pose of Venus, for example, she is a high-class prostitute. The painting provoked widespread uproar but Émile Zola



LIZZIE MARK

called it a masterpiece. “When other artists correct nature by painting Venus they lie,” Zola explained. “Manet asked himself ...why not tell the truth?”

Who better to represent that imperfect “truth” than the late Lucian Freud, who professed to paint figures “not because of what they are like, not exactly in spite of what they are like, but how they happen to be.” His paintings are

sometimes discomforting in their physical and emotional exposures: the nudes hide nothing, man is on display without embarrassment or apology, and the psychological penetration of both the artist and the model can be unsettling. His work *Benefits Supervisor Sleeping* was sold at Christies in May 2008 for \$33.6 million – an astonishing record-breaker of sale value for a painting by a living artist. He sadly died on 20 July 2011, although an exhibition of his work will be showing in the National Portrait Gallery, London, between 9 February and 27 May 2012.

The paintings of Freud prove that, despite all its warts and scars, the human body does not need the perfect proportions of *David* to be a piece of art. You may not be able to sell your body in a Christies auction for \$33.6 million, but you are a living, breathing canvas for everyday life: people are the stuff that art is made of.



Sense of an Ending for the Booker?

The controversy surrounding this year's Man Booker prize has aroused questions regarding the definition of literary fiction, readability, and the value of literary prizes themselves. **Charlotte Keith** wonders whether we have been asking all the wrong questions

It felt like it had been a long wait. But finally, after only 31 minutes of discursion, the judges came to a unanimous decision: Julian Barnes' *The Sense of an Ending* triumphed in this year's Booker Prize. This, however, was only the final act in a year where the Booker has been dogged by controversy and criticism.

First under fire was the choice of thriller writer Stella Rimington as chair of the judging panel. A number of literary noses were turned up

“It's not ‘dumbing down’ that's the problem – it's the very idea of literary fiction

in disgust. Judge Chris Mullin's comment that a book has to ‘zip along’ in order to merit consideration as a winner did not go down well. Accusations of ‘dumbing down’ abounded.

Andrew Motion accused the judges of creating a false divide between ‘high literature’ and readability: ‘as if they are somehow in opposition to one another, which is patently not true’. The author Jackie Kay reflected that, ‘it's a sad day when even the Booker is afraid to be bookish’. In response, Rimington argued that ‘we want people to buy and read these books, not buy and admire them’. She didn't seem to have countenanced the possibility that reading and admiring are not mutually exclusive.

This ‘dumbing down’ has prompted leading members of the literary establishment – a group of agents, publishers and writers, including former Booker winners John Banville and Pat Barker – to launch a new prize that recognises novels which are ‘unsurpassed in their quality and ambition’. This new prize would

not – as the Booker has been accused of doing – privilege readability over artistic achievement; excellence would be the only criterion for success. One publisher, speaking off the record in *The Guardian*, admitted – ‘it needs to be an utter snobfest’.

The debate about the value of literary prizes themselves has been re-opened – ‘isn't it ridiculous to make art into a competition?’ – ‘don't prizes reduce literature to the level of a commodity, seeking only to increase sales?’

But the truth is that, for all their inherent absurdity, literary prizes are a ‘good thing’ in encouraging people to read, maintaining the cultural capital of ‘Literature-with-a-capital-L’, and giving a platform to brilliant novels that would not otherwise get noticed. There is no point whining about the ‘commodification of literature’. Books have been a commodity since the rise of the printing press, since people started writing for a living. It is in their status as public commodities that novels are valuable.

The basic premise of the novel form was – and hopefully still is – that anyone who could read, could read a novel. The current distinction between ‘literary’ and ‘genre’ fiction is artificial and unhelpful – and the idea that a prize like the Booker should reward primarily the former seems increasingly unjustifiable.

Ali Smith's most recent novel *There But for The* has become the cause célèbre of this debate, with a number of voices weighing in to complain about her exclusion from the longlist. Perhaps, some suggested, it was because her book was ‘too clever’. Well, it is – too smug, too in love with its own cleverness to do anything other than irritate.

The irony is that, reviewing both Barnes and Smith, I was struck by

their similarities. They are both, after all, contemporary ‘literary’ novelists, and suffer from the afflictions peculiar to this position: affectation, a misplaced belief in their own profundity, a tendency to patronize the reader.

It's not ‘dumbing down’ that's the problem – it's the very idea of ‘literary fiction’. Rimington said of Barnes' novel that ‘it has the markings of a classic of English literature’. Yes: a classic as defined in the narrowest sense of the term by the current literary establishment.

If anything, Barnes was a surprisingly conservative choice of winner for a year supposedly so controversial. What critics of the prize were really objecting to, it seems, was the presence of novels on the shortlist that don't conform to the expectations of ‘literary fiction’ – thrillers, a Western, a historical adventure novel featuring dragons.

In *Whatever Happened to Modernism*, Professor Gabriel Josipovici wrote that ‘reading Barnes...leaves me feeling that I and the world have been made smaller and meaner’. I'm afraid I have to

“There is no point whining about the ‘commodification of literature’.

agree. But don't take his – or my – word for it. Who are critics to tell a reader what's good and what isn't?

If nothing else, this year's Booker has generated heated debate, and made a talking point of all things literary – and for that, I can even forgive Barnes his musings on why crinkle-cut chips aren't cut by hand anymore.



Arts Comment

Can't appreciate art? You're not ignorant, you just weren't taught how to.

Kirsty Gray

I don't really know all that much about art.

Not the most enticing way to invite page-turners to read my ‘Arts Comment’, I realise, but a truth that I am sure is shared by a fair few of my poser peers. I've wandered the white marbled halls of Europe's finest galleries; I've nodded convincingly at arts seminars about ‘isms’ that I never really understood; I've squinted and squatted my way around the Fitzwilliam Museum every time they entice me with a ‘Student Night’.

So why do I still shy away when someone with a sketchbook talks to me about Turner? When all else fails, blame The System: art education has failed us all.

Children in Britain are taught English as two separate disciplines – language and literature – but the focus of secondary education is weighted towards the latter. Linguistic devices and a command of spelling and grammar are seen as skills that can mostly be absorbed along the way or appreciated when studied in practice.

For art, however, the reverse is true. Lessons are used to instruct rather than inspire. Instead of being introduced to existing works of art, encouraged to critique their styles and taught to appreciate their cultural context, we plop anxious Year 7s in front of fruit bowls, snatch their trusty HBs from their sweaty palms, chuck them a paintbrush and expect them to produce a ‘purposeful image’.

I've stolen this phrase directly from the government's Key Stage 3 National Curriculum. With a commendable dollop of political correctness, our younger

generation are required to spend their art lessons ‘exploring and experimenting’, ‘producing imaginative images’ and assessing their peers. But learn about Da Vinci, Picasso, Dali et al? Ah, it's only a few scribbles on a page – how hard can it be?

By Key Stage 4, art is off the agenda completely. If they are fortunate enough to come from a background that ferments an interest in self-expression and creativity, the student might stick with it. But it is worrying that those young people with the most potential talent are lost through the ever-widening holes in our utilitarian sieve – a problem that will only be intensified as funding is necessarily veered towards the more economically-demanding scientific disciplines.

But art education is not just about producing artists. It is about preventing art's isolation from other areas of academia and, indeed, popular society itself. The ‘History of Art’, for example, is treated as an alien discipline to ‘History’ despite the common elements in each. Yet the average historian would be far more likely to have a foundational knowledge of literary themes in the period being studied.

Instead of funding education departments, the Arts Council throws money at brash building projects. The real reason that people are uncomfortable to go to exhibitions is not because paintings are too complicated, or galleries are too hostile, or art is too elitist. It is because everyone has learnt enough about a T-Rex for a family trip to the museum, but few have been taught enough about the Dutch Golden Age to confront a Vermeer.

Bucket List

Five folk tunes to keep you calm before you graduate

1 Come Outside
Melodica, Melody and Me
Lesser-loved instruments (the charango, the melodic) are finally taken off the shelf in this song. Bask in soft vocals and enchanting melodies.

2 Lucid Dream
The Wandering Lake
Sounds like taking a stroll with angels: echoing refrains of healing and reassurance. Perfect if you need some space to breathe.

3 Underworld
Eva Eden
Hauntingly fragile, filled with the ancient magic of traditional folk-tales. Eva Eden played laptop and harmonium for Patrick Wolf in his *Lycanthropy* era.

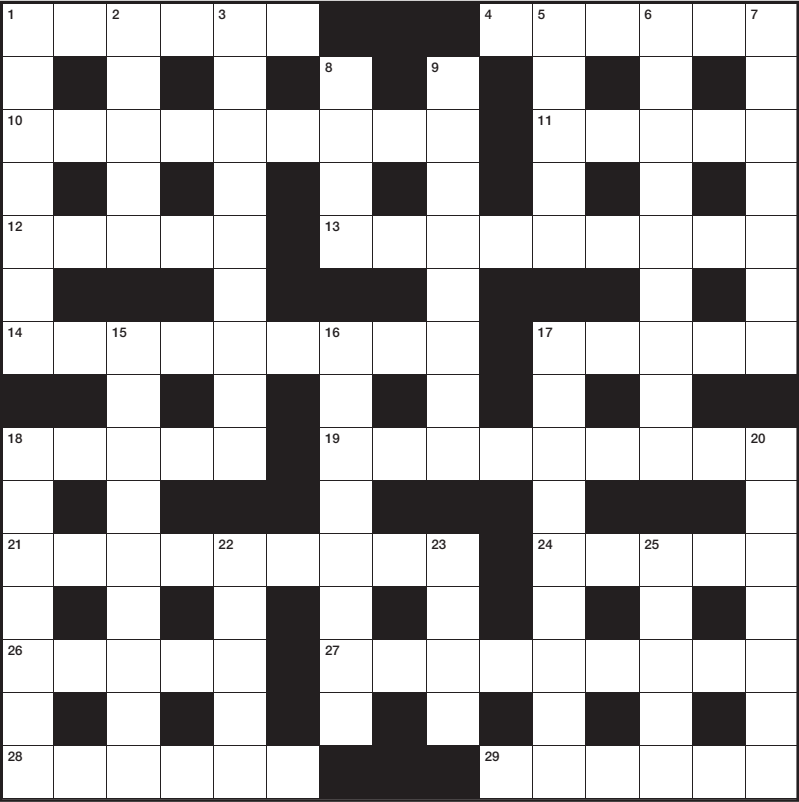
4 Commodity Spectre
Quilt
Three voices meander alongside a stomping baritone and hazy, unobtrusive guitar. For vegetating with eyes half-open.

5 Clementine
Sarah Jaffe
A wistful lament for lost opportunities and unfilled wishes; for ‘all that time wasted’. The perfect Week Five anthem.



PHYLLY BLUEMEL

Varsity Crossword



Across

- 1 If many devised shame (6)
4 'Grace' dialogue demonstrates religious laziness (6)
10 Flee Milan: troubled at home (2,7)
11 Fast approaching Tom's first time in bed (5)
12 Ghostly whitewash enclave within (5)
13 Being stubborn, I can set out muddled with no shirt (9)
14 Locate lost Labour leader behind stuff without Tory leader's gag (9)
17 Ordered the last, cold sweet (5)
18 Fathers' ship admits anger (5)
19 Sack the labour force without hesitation to create an entertaining spectacle for the crowds (9)
21 Path taken by nurse from higher to lower? (9)
24 Class of organisms not, in other words, useful for reading (5)
26 Distracted soul holds the first fruit of forgetfulness (5)
27 Analogist in turmoil of sentimentality (9)
28 Crane picks up regiment and guards the entrance (6)
29 Orally molested particle (6)

Down

- 1 In charge preceding rising volume threatening to flood Bangladesh if destroyed (7)
2 Musically perfect (5)
3 Mum's one to concoct something eventful (9)
5 Pessimist reported evil in command (5)
6 A priest wears this stray bust (3,6)
7 Skilled creator's doubly headless heart is heartlessly true (7)
8 Garden scheme (4)
9 Antlered creatures said precipitation occurred in the vicinity (8)
15 Drown after passion for whisky (9)
16 Naff tree twisting of a nerve (8)
17 Get down, as smashed towards the front of the platform (9)
18 Sad, slow shambles inevitably goes wrong (4,3)
20 Keep us surrounded by disgrace (7)
22 What a shame that everything begins rubbish (5)
23 Investigate second union leader aboard (4)
25 Reportedly dined after seven (5)

Sudoku

The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once.

		4	7				8	3	
9				8		2			6
				7		9			
8		4				2		3	
				2	1	6			
6		2					5		1
				6		3			
4				5		8			7
	7	3					6	2	

Last week's answers

ACROSS
1 Canape, 4 Shootout, 9 Repair, 10 Free will, 12 Politburo, 13 Spoon, 14 Cross-dresser, 18 Masterstroke, 21 Crown, 22 Orchestra, 24 Intrepid, 25 Quaint, 26 Parasite, 27 Meteor
DOWN
1 Carapace, 2 Napoleon, 3 Point, 5 Horror-struck, 6 Overslept, 7 Orison, 8 Talent, 11 Nutritionist, 15 Stainless, 16 Contrite, 17 Decanter, 19 Scrimp, 20 Boater, 23 Etude

MAYS 2012

Applications are invited to edit the 2012 Mays Anthology, the collection of the best student writing and artwork from Cambridge and Oxford. Interested candidates should email president@varsity.co.uk by Friday 4th November.

The Mays, formerly the May Anthologies, are published annually by *Varsity*.

The editor or editors will assemble a committee of students to invite submissions of fiction and non-fiction writing including prose, poetry and drama, as well as illustration and photography. The committee also appoints a 'guest editor' from the literary world.

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Week Five: *Varsity* goes to the Polo

In the fifth installment of *Varsity* Sport's weekly look at some of the minor sports, we talk to Cambridge University Polo Club stalwart, **Jamie Hepburn**

Matt Blythe
SPORT EDITOR

Where and when did you first start playing polo?

I first started playing down at home in Dorset when I was about fifteen. My friend's dad used to play and knew that I'd done a lot of riding at the Pony Club, so he introduced me to polo. I was lucky enough to have a pony of my own so I joined the Pony Club's team and it just progressed from there really.

What is it that appeals to you about polo?

A lot of people think initially it must all be about the image. But once they sit on the horse and realise they're going 30 miles per hour, at a flat-out gallop, attempting to hit a ball the size of a hockey ball with a 52-inch stick – then they start to understand the skill and excitement involved.

But it can be a dangerous sport too. In fact there's a room in Caius called the Catherine Yates room which was named in honour of a girl who sadly died a few years ago playing polo at Cambridge.

Would you say it's possible to take up polo without the horse-riding background?

You do need the horse-riding yes, but a lot of people come to us who've never ridden at all and we tell them to have two three-hour riding lessons for a week or two at the Polo Club, after which they're normally fine to start. You actually start to learn to ride through playing polo quite a lot, although it's obviously a more aggressive style of riding than say



Varsity: Jamie Hepburn (Caius) makes himself heard in last year's defeat at Guards Polo Club

showjumping which is more technical.

Bar horsemanship, what makes a good polo player?

Hand-eye co-ordination is pretty key. You can see the people who have played a lot of team sports take to it very much better because it's such an instinctive game and you have to be able to see where a play is going. In terms of other sports, it's probably closest to hockey except it's not on foot, of course.

What have been the highlights of your polo career?

The Varsity matches are always an absolute highlight because we play at Guards Polo Club down in Windsor Great Park, which is the Twickenham

or the Lords of polo. Last year around six to eight thousand people came to watch which was incredible and the whole event is sponsored by Jack Wills, so as you can imagine it's a pretty great event in itself.

Is polo really a spectator sport?

For arena polo (indoors) there's tiered seating so it's a lot easier to watch. But outdoors on grass, because it is such a big pitch it's quite hard to see what's going on. Certainly for someone who doesn't know a lot about polo it might just look like a lot of people running around on horses.

Who do you prepare with before a match?

We run through tactics with our coach

and try to find out as much as we can about the opposition, because when you play tournaments you often don't find out who you're up against until the day. A lot of preparation though is purely trying to calm your nerves and getting in the right frame of mind, especially before Varsity matches where the build-up is huge and you play in front of such a large crowd.

Who are the characters in the polo team?

There's Simon Bewsey Dyke who played last year and now organises all the polo at the club. He sends out emails (essays) to the polo list which are just infamous for their content. And then you've got Alex Rose who's gone through a number of very

dubious nicknames throughout the course of his time at Cambridge. All of which feature in Bewsey Dyke's emails, but I don't think Alex would be too happy if I repeated them here.

Have you ever played against either of the Princes?

I've never played against the Princes but I have seen them play in the Inter-Regimental Polo Championships. Prince William is slightly unfortunate because he's left-handed and you have to play right-handed in polo, but considering that he's not bad. Charles in fact was a very good player in his day, playing off a handicap of about three or four which is pretty close to professional standard.

Do you think polo could ever find more widespread popularity?

The trouble is for a lot of people they're never exposed to it and so they just don't have any interest in polo. Of course, there is plenty of stigma attached too and the sheer cost of the sport is enough to put off a lot of people.

But Cambridge provides a great opportunity for a lot of students who wouldn't otherwise consider playing polo and it's probably the cheapest place in the country to play because our brilliant sponsors, Jack Wills, provide us with so much kit and equipment.

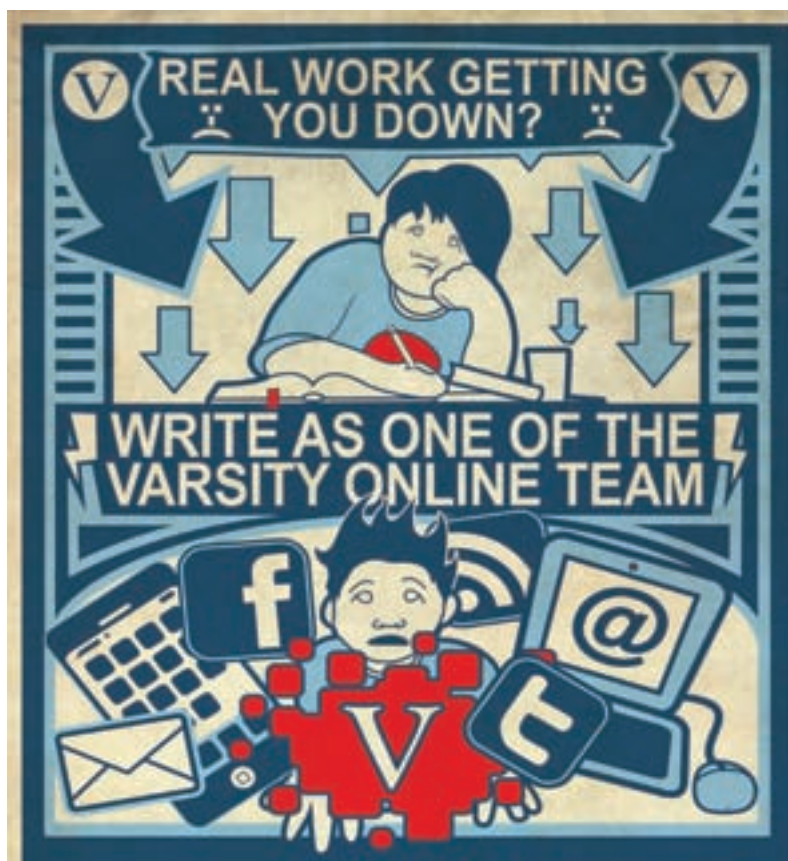
What would you say to any freshers who want to try polo?

Definitely come and give it a go. It's a unique sport and it doesn't matter if you haven't played polo before, you just need enthusiasm.

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Rugby Blues meet those two impostors

Triumph in Coventry followed by Crawshaw's Welsh XV *disaster* at Grange Road

Michael Taylor

DEPUTY SPORT EDITOR

This was a lesson. At half-time it was 7-7. Even as a contest, competitive as a match, the chalice of a fourth consecutive victory, it seemed, was within grasp.

Yet, for the remaining forty minutes, the Crayshaw's Welsh XV gave one of the best displays of rugby that Grange Road has seen this year. 24-14 was the final score and this, in the end, was grossly flattering to the Blues.

It was a Welsh performance defined by a number of things: willingness to run and to offload, a powerful scrum, and sensational handling skills. Ultimately, this combination proved fatal to the Blues's quest for 'incremental improvement'. Indeed, 28 missed tackles smacked of regression.

As the half-way score suggests, parity had been maintained. But soon after restart, things began to slide, first with a monstrous shove from the Crayshaw scrum on the Blues's five-metre line. Momentum built rapidly and the pushover try for number eight Mark Popham stretched the lead, 14-7.

Within two minutes another score stood between the sides. This, simply, was the best try of the season. Straight from the kick-off, the charge began as the light Blue defence parted. Passes flew long, short, and

rapidly, but always to hand.

A trail of failed tacklers lay strewn about the fringes and midfield and so rucks formed only twice between the Crayshaw's '22 and the Blues's try-line. In time, following another flurry of exchanges, it was crossed by Darrell Ball. This was old-school stuff. Gareth Davies would have been all over it.

Ten from the end, another beautiful

move brought the theoretical bonus point. Its end, though, pointed more to defensive failings: replacement flanker Gareth Libbey jinked over the breakdown and ghosted through unimpeded.

The margin could – and perhaps should – have been more. Shortly after the restart, fortunate escape had come by way of a forward pass between Crayshaw's outside centre

Paul Mackay and left wing Ashley Smith. (The same fate had befallen right wing Mark Kohler in the first half). Minutes later, the eternally dangerous Smith only just failed to gather his own chip with open space ahead of him.

Even the Blues's solitary second-half score was snatched from the jaws of concession: Smith, switching wings, had spurned an overlap, choosing

to grubber within the Blues's '22. Incredibly, he missed the ball entirely – Rob Stephen picked up and sprinted 80 yards unchallenged. A softer score you will not see; a 14-point swing you certainly did.

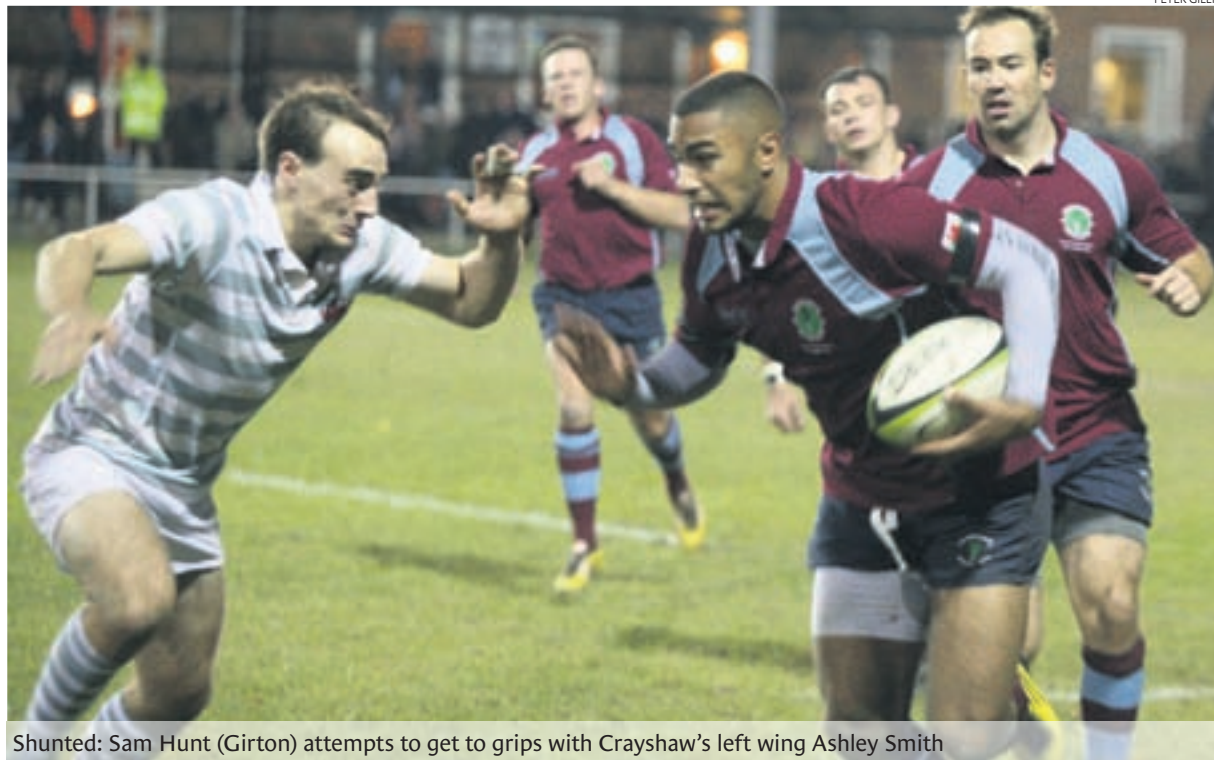
Of course, there were glimpses of brighter play. Fitness paid as breaks were made through mid-field in the dying throes. One massive scrum on the hour repelled a Welsh pack which had previously dominated the reset, while Don Blake's solo effort – which put over Jason Kururangi – demonstrated perfectly the value of his return.

This, then, brought to a halt the Blues's run of victories, the best of which had come away to Coventry last Wednesday. Here was a performance built on a superb line-out, strong territorial and tactical kicking, and a great deal of control.

Scores from Ollie Wolfe, Paul Loudon, and Matthonwy Thomas had given the Blues a 20-10 lead at the break, but 33 unanswered points were registered in the second half as a comfortable victory became a rout.

First, Tom O'Toole set up Dave Allen; second, Rob Stevens grabbed a cheeky brace to continue his prolific form; O'Toole himself then ended a relative scoring drought, and all was finished by Loudon's second of the evening. It was a 53-10 demolition, the highlight of the season,

A long way to fall, then, but there is time yet to get up again.



Shunted: Sam Hunt (Girton) attempts to get to grips with Crayshaw's left wing Ashley Smith

Miserable weekend for Hockey Blues

Saturday league reverse to local rivals followed by serious seeing-to by Brighton

Gus Kennedy

HOCKEY CORRESPONDENT

A double-header last weekend saw the Blues suffer an agonising league defeat at the hands of local rivals Cambridge City before Brighton & Hove inflicted a 5-1 reverse on the students in the EH Cup.

On Saturday, the Blues made the long journey to the Leys School for an away match against Cambridge City, the current league leaders. This match had extra significance, not only because it was the local derby, but also because a win would take the Blues within a stone's throw of the top of the table.

Opening exchanges were sluggish, neither side playing with the intensity the fixture demanded. Slowly but surely, though, the Blues came into the game, winning a couple of short corners in the latter stages of the half.

These chances, however, were not converted and with City showing a similar lack of bite at the other end, the interval was reached without score. With the City having shaded the play, this was far from a tragedy for the Blues.

Following the restart, the run

of pay was reversed. Excellent interplay between Rupert Allison and the back four gave the Blues a great platform on which to play; the City chased shadows.

Midway through the half a visionary Nick Parkes pass released Ollie Salvesen, who scythed down the left side before coolly slotting into the bottom corner to give the Blues a well-earned 1-0 lead.

Spurred on by this, the students continued to dominate for the next 10 or 15 minutes and believed they had doubled their advantage when Gus Kennedy fired into the side netting. Initially, Kennedy was awarded the goal by the umpire, but alas, the decision was quickly overturned.

With eight minutes left on the clock, however, disaster struck. A foul in midfield was ignored by the umpires and allowed City to break with numbers, on which they capitalised to win a short corner. Their previously ineffective routine struck gold at last, their flicker drilling the ball into the bottom corner.

Two minutes later a similar breakaway saw City lash a loose ball into the top corner. At 2-1 down the



Control: Will Harrison (Trinity) governs play against Cambridge City

Blues pressed hard and won a short corner with barely two minutes to go. Agonisingly, this was not converted and from the resultant play City charged to the other end to win a corner of their own. As the final whistle blew the corner was duly converted to give City a rather flattering 3-1 win.

This result certainly leaves the Blues with much ground to make up towards the top of the table. They will hope to reduce this deficit next week when they host high flyers, Bedford.

Sunday's cup game saw the Blues face a well-drilled and physically-imposing Brighton and Hove side. Although Cambridge opened the scoring through Felix Styles, they could not withstand the constant pressure put on them by the well-oiled opposition side and quickly began to leak goals.

Despite man-for-man advantages, Cambridge were unable to pull together as successfully as their Sussex opposition and in the end were beaten comprehensively. Nonetheless, there were some encouraging periods of possession and attacking play from which comfort should be drawn.

Good night Bedford

Continued from page 36

few games, and I'm sure this gives us the edge on match days.”

On the number of missed opportunities for the Cambridge side Hartley said: “In previous games we’ve certainly seen a few chances come and go, and I think we need to be more ruthless in front of goal. It’s good that we’re creating so many opportunities though, and we haven’t yet conceded in the league so haven’t been required to score many to ensure good results.

Although we defended very well in open play, I do think however, our defending of corners and set pieces could do with some work. This is certainly one aspect we will be working hard on in the coming week but I’m obviously pleased with the victory and that’s now two on the trot”.

The Blues next play the Old Boys side this Sunday at Fenners Ground.



Route One: Chris Peacock (Trinity) clears the lines as the Blues defence soaks up the pressure

No second-half resurrection for Jesus

Matt Blythe and Michael Taylor
SPORT EDITOR & DEPUTY SPORT EDITOR

Billed as a clash of the titans, this was more of a knock-out. Jesus may have rallied in the latter stages, but this was a match controlled by John’s and marshalled from the back-foot by the Red Boys’s scrum-half and *Varsity Sport’s* man of the match, Ben Wilson.

Across the first half, the Jesuans’s discipline was horrendous. They rightly found themselves on the wrong end of a mounting penalty count. The tackling was weak, too.

A powerful catch and drive brought the first score after 20 minutes, but a few moments later number eight Hugo Kelly would brush off a number of high and flighty efforts to coast under the posts.

All the while, scrum-half Ben Wilson was pulling the strings: repeated box kicks made the yards which fly-half James Cliffe could not; excellent distribution got the backline moving, while a more than decent sidestep scythed apart an increasingly porous defence.

The Jesuans were not without their share of possession; yet, by choosing to take on inside channels, by refusing to put width on the ball, they often went nowhere. Add to that three of the simplest missed penalty kicks by outhalf Kouj Tambara and 19-3 at half-time was fair enough.

It could have been more, too; were it not for a tight call on a forward pass from Pete Stoval to Nick Michelmores, the Red Boys would have been out of sight.

Perhaps ruffled by his lack of

success in front of the posts, a series of inspired plays from Tambara set the tone for a tumultuous second half.



Try: Hatrick hero Hugo Kelly scores

Varsity Sport: Week 5

College sport at a glance – Football and Hockey

PWC Division 1

COLLEGE	PLAYED	GD	POINTS
HOMERTON	2	+3	6
CHRIST’S	2	+2	4
FITZWILLIAM	2	+3	4
TRINITY	2	+1	4
CAIUS	2	+2	3
SELWYN	2	-1	3
DOWNING	2	0	1
EMMANUEL	2	-3	0
TRINITY HALL	2	-2	0
JESUS	2	-5	0

College Hockey Division 1

COLLEGE	PLAYED	GD	POINTS
ST CATHARINE’S	3	+5	9
OLD LEYSIANS	3	+7	6
ROBINSON	2	+5	4
GIRTON	4	+4	4
DOWNING	2	-3	1
JESUS	3	-4	1
EMMANUEL	3	-14	1



Search: Funny painful ski accident



This Frenchman embarks upon a slalom course which may cost him more than a few seconds. The American commentators ooze empathy...

SPORT

“Billed as clash of the titans, this was more of a knock-out.”

Full match report – Jesus v John's p35



Just too good for Bedford

Blues footballers outmuscle a competitive Bedford side to seal victory at Fenners

MICHAEL DERRINGER



Clinical: Haitham Sherif's (Girton) cool first-half finish proved the difference between the two sides

CAMBRIDGE UNIV
BEDFORD

1
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Matt Dickinson
CHIEF SPORT CORRESPONDENT

The Blues dominated the early stages of the game, and fifteen minutes in Daniel Forde's well placed through ball was met by a cool Haitham Sherif finish. The two forwards looked threatening throughout, consistently holding up the ball and distributing well in the final third.

In the first half Bedford showed some promise going forward and should have levelled the game just before half-time as the Cambridge back four failed to clear a lofted cross from the left flank.

Such instances were rare, however, and the visitors largely came unstuck against a disciplined Blues defensive line which kept possession well and never really looked like conceding in open play.

Centre-backs Chris Peacock and James Day were an imposing presence throughout, contesting everything in the air and giving their opposite numbers little time on the ball.

Indeed the Blues had several opportunities to extend their lead before half-time, producing some audacious attempts from outside the box but ultimately failing to capitalise on their dominance.

A strong start to the second half saw Cambridge take to the field clearly fired up by a rousing team talk from captain Paul Hartley. Within a minute, a Sherif back-heel was picked up by Rick Totten on the halfway line who proceeded to run confidently at a shaky Bedfordshire left-back. His subsequent cut-back was put just wide of the post by another Sherif back-heel.

Totten, it must be said, was impressive throughout the second half, continuously making space on the right wing and tracking back to bolster Cambridge's defence when necessary. His well placed cross at the

60th minute really should have been converted at the back post.

The Blues' physicality gave them the edge in a tense second half, and they were perhaps unlucky to be penalised by the referee for some honest challenges. When vice captain Ross Broadway won possession just outside his eighteen yard box in the final stages of the game, it was wrongly

The visitors largely came unstuck against a disciplined and well organised Blues defence



deemed a foul and the subsequent Bedford free-kick produced a simple opportunity which their centre-forward promptly squandered to the dismay of his teammates.

James May helped to secure Cambridge backline when he came on in the 65th minute, distributing the ball well towards the end of the match in which the Blues had several

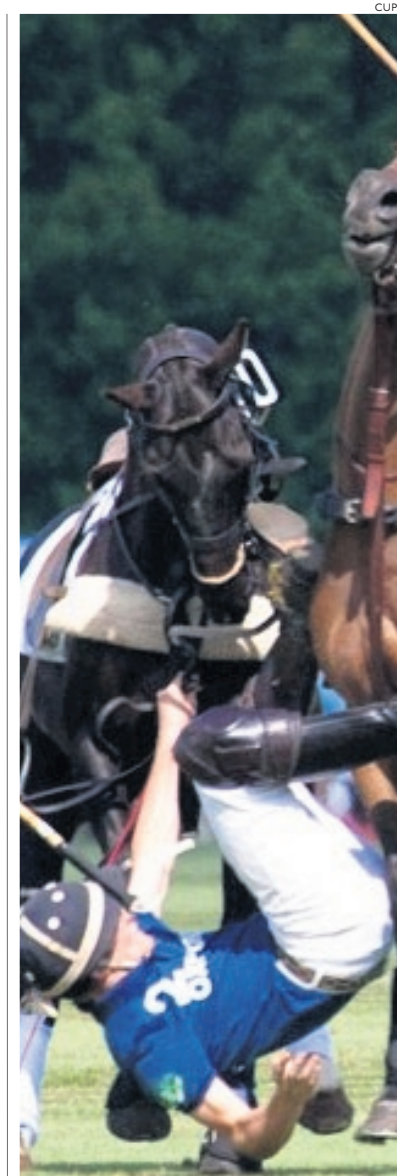
chances to extend their lead. The game drew to a tense finish, with both sides creating good opportunities and showing gritty determination right till the death, but neither were able to better an impressive first-half winner.

After the game *Varsity Sport* got captain Paul Hartley's thoughts on the match: "I feel what really gave us the edge is the fact that when the chance came we took it. The goal was the product of a very good pass from Dan Forde which Haith was quick to get on the end of.

"We also defended extremely well as a team and successfully restricted them going forward, protecting the ball well for good portions of the game. When Bedford were in possession they were very direct, so we're fortunate to have JD and Peacock who are competent at cutting the ball out of the air.

"The work rate has been unparalleled so far this year, both in pre-season preparation and our first

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Varsity goes to the polo p33

RESULTS ROUND-UP

RUGBY	
BLUES	14
CRAWSHAY'S WELSH XV	24
FOOTBALL	
BLUES	1
BEDFORD	0
HOCKEY	
BLUES	1
BRIGHTON & HOVE	5
NETBALL	
BLUES	40
LOUGHBOROUGH II	26

